

VICTORIA & ALBERT MUSEUM  
ANNUAL REVIEW

1932

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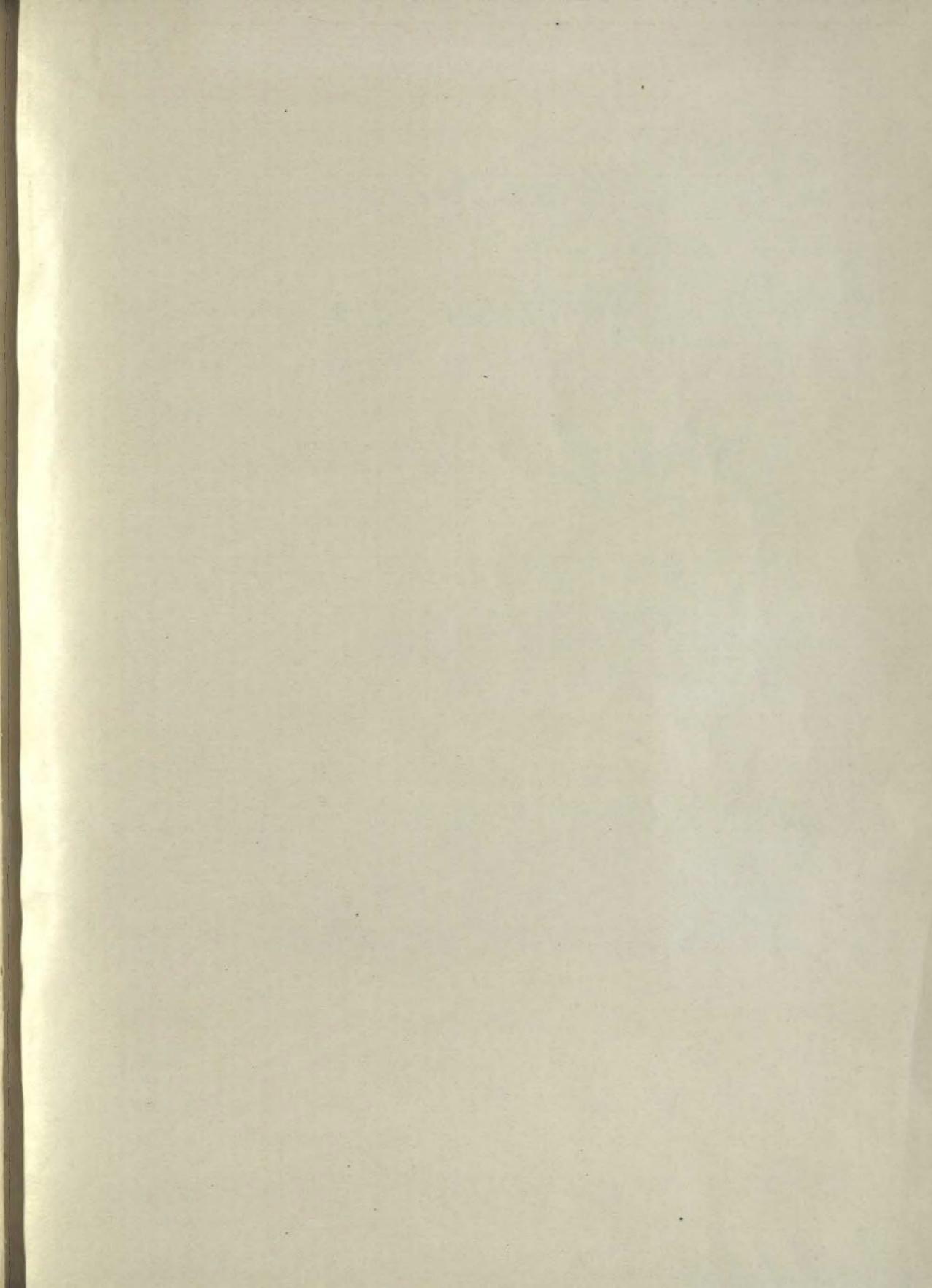
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HENRY VIII'S TABLE-DESK. ENGLISH; ABOUT 1525.

BOUGHT FROM THE FUNDS OF THE MURRAY BEQUEST.

VICTORIA AND ALBERT MUSEUM

REVIEW OF THE  
PRINCIPAL ACQUISITIONS  
DURING THE YEAR

1932

ILLUSTRATED

LONDON  
PUBLISHED UNDER THE AUTHORITY OF  
THE BOARD OF EDUCATION

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## PREFATORY NOTE

**I**N spite of the continued need for economy, which has entailed a reduction in the size of this publication, the Museum has once again during the year 1932 benefited by many generous gifts and bequests. The important collection of arms and armour bequeathed by Mr. G. H. Ramsbottom through the National Art-Collections Fund came too late in 1931 to receive a notice last year; in 1932 the comprehensive collection of nearly 400 Baxter prints bequeathed by the artist's great-nephew Mr. F. W. Baxter and the valuable pieces of 18th-century porcelain from Mr. Legh Tolson all form additions to the Museum collections of first-rate importance, as do the generous gifts of ceramics and glass made by Mrs. Cook from the collection of the late Mr. Frank H. Cook, and of a beautiful Donatello relief from Dr. W. L. Hildburgh. We are also very happy to acknowledge the selection of Hungarian embroideries presented jointly by Dr. J. Wolfner and the Hungarian Museum of Fine art.

Our debt to the National Art-Collections Fund is this year as heavy as ever. To their generous assistance we owe the acquisition of the important Spanish Romanesque relief from Vich, and we received through the Fund the two early nineteenth-century mantelpieces from No. 4 Carlton Gardens (given in memory of Mrs. Jane Clarkson) as well as over four thousand photographs bequeathed by Mr. Horniman and many other objects. Among the accessions to the Library we are able to record donations given through the recently formed Friends of the National Libraries.

Such purchases of works of art as the Museum has been able to make have naturally been few owing to the entire suspension of the grant usually made for that purpose. They have, however, included, from the funds of the Murray Bequest, an object of outstanding importance in the table-desk associated with King Henry VIII; and the same fund has been drawn upon for the acquisition of notable examples of German porcelain, while a superb maiolica dish was bought from the Webb fund. Even apart from these, a year which saw the acquisition of the relief portrait of Valerio Belli and the important English alabaster formerly in the collection of Mr. Leverton Harris, not to mention two first-rate drawings by Aubrey Beardsley, cannot be regarded as altogether barren.

*March, 1933.*

ERIC MACLAGAN.

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Mr. E. J. Horniman . . . . .	57	Mr. J. L. Smith . . . . .	61
Mr. W. E. Ledger . . . . .	28	Hon. F. M. M. Talbot . . . . .	52
Sir Thomas Legge . . . . .	52	Mr. Legh Tolson . . . . .	17, 18
Mrs. Hornby Lewis . . . . .	58	Miss A. Walker . . . . .	27
Miss A. Micklethwaite . . . . .	58		



Fig. 1.

## DEPARTMENT OF ARCHITECTURE AND SCULPTURE

**S**PANISH ROMANESQUE RELIEF. The most important acquisition in the Department of Architecture and Sculpture during 1932, made with the help of a generous contribution from the National Art-Collections Fund, was a very beautiful Spanish Romanesque relief carved with the three Apostles, St. Philip, St. Jude and St. Bartholomew (Plate 1). This fine example of Catalan sculpture, which was already known to students,<sup>1</sup> was one of two reliefs, the second carved with three Prophets, which were formerly in the Iglesia de la Guía just outside Vich in Catalonia. There seems little doubt that both these reliefs, with one containing two Saints in the lapidarium in the old Roman temple at Vich and another of three Apostles in a private collection in the neighbourhood, came from the ancient Cathedral of Vich, which was entirely rebuilt in the early years of the 19th century. They are carved in a close-grained limestone,

<sup>1</sup>A Kingsley Porter, *Spanish Romanesque Sculpture*, 1927, p. 73, Plates lvi-lviii.

and it seems clear from their perfect preservation that they must have formed part of an interior decoration. The size (about 2 ft. 6 in. high by 2 ft. wide) and the subject make it likely that these reliefs formed part of the original altar of Vich Cathedral.

**ITALIAN SCULPTURE.** Though Donatello, the greatest of all Florentine 15th-century sculptors, is better represented in this Museum than anywhere outside his native city, a very beautiful stucco relief of the Virgin and Child (Plate 2a) given by Dr. W. L. Hildburgh, F.S.A., early in the year, was a very valuable addition to the collection.<sup>1</sup> The composition represents a lost original by Donatello, of which there are several apparently contemporary versions in terracotta and stucco with slight variations in the treatment of the hair, drapery and halos. A very fine and almost precisely similar example in stucco, with the same leaf moulding on the base and with accompanying reliefs with figures of angel musicians reminiscent of the bronze panels on the altar of the Santo at Padua, is in the Via delle Fogge at Verona.<sup>2</sup> Another with similar figures was formerly in the Castiglioni Collection.<sup>3</sup> Dr. Bode<sup>4</sup> ascribes the composition to Donatello in the earlier part of his Paduan period (about 1446), Dr. Schubring<sup>5</sup> places it rather later (1453-1455), while Professor Venturi believes it to be by a follower of Donatello.<sup>6</sup>

To about the same period or a little earlier can be ascribed the charming painted stucco relief (also without a background) of the Virgin holding the Child standing at her side (Plate 2b), while with a delightfully natural gesture he pulls a corner of her mantle round his shoulder.<sup>7</sup> The pilasters of the carved wood niche purchased with the relief are 16th century, but the remaining portions are largely modern. The relief belongs to a group of similar works, dating from the first half of the 15th century, which are associated more or less closely with Ghiberti; an almost identical terracotta formerly in the Aynard Collection at Lyons being ascribed by Dr. Bode to Ghiberti himself.<sup>8</sup>

Another purchase, a small terracotta figure enamelled in white and purple of a Boy holding a Squirrel, is interesting as being in all

<sup>1</sup>*Catalogue of Italian Sculpture*, 1933, Text, p. 23, Plate xviia.

<sup>2</sup>Venturi, *Storia dell' Arte Italiana*, vi, fig. 298, p. 455.

<sup>3</sup>Sale, Müller, Amsterdam, July 1926, No. 37.

<sup>4</sup>*Florentiner Bildhauer*, 1910, pages 88 and 89.

<sup>5</sup>Donatello, 1907, page 127.

<sup>6</sup>*Storia dell' Arte Italiana*, vol. vi, 1908, p. 455.

<sup>7</sup>*Catalogue of Italian Sculpture*, 1933. Text, p. 16, Plate xia.

<sup>8</sup>Berlin *Jahrbuch*, vol. xxxv, 1914, p. 82, fig. 12.



THREE APOSTLES. LIMESTONE RELIEF, FROM VICH. SPANISH (CATALAN);  
EARLY 12TH CENTURY.

PURCHASED WITH THE AID OF THE NATIONAL ART-COLLECTIONS FUND.



(a)



(b)



(c)



(d)

ITALIAN SCULPTURE. (a) STUCCO RELIEF BY DONATELLO; MID-15TH CENTURY. (b) STUCCO RELIEF, SCHOOL OF GHIBERTI; MID-15TH CENTURY. (c) POPE ALEXANDER VII. MODEL BY BERNINI; 17TH CENTURY. (d) VALERIO BELLI. MARBLE RELIEF; EARLY 16TH CENTURY.

(a) GIVEN BY DR. W. L. HILDBURGH, F.S.A.

probability an early 16th-century provincial copy of Della Robbia work<sup>1</sup>. The terracotta appears to belong in subject to a group of similar figures made, according to Marquand, in the *atelier* of Andrea Della Robbia as garden ornaments<sup>2</sup>. A figure of a Boy in the Liechtenstein Collection at Vienna has a very similar squirrel, but the quality of the modelling and the glaze of the present example is so markedly different that it is probable that it is a provincial copy done, perhaps, in the Marches or Romagna.

To the early part of the same century belongs a very fine marble portrait relief of Valerio Belli (Plate 2d), the celebrated medallist and gem engraver (b. 1468 at Vicenza, d. 1546), whose work is well represented in the Museum by a magnificent altar cross and two candlesticks (Department of Metalwork, Nos. 757-1864; 61, 61A-1920) as well as by a number of plaquettes. The marble, which is inscribed in the top left-hand corner **VALERIUS BELLUS VICENTINUS**, was acquired from the family of the late Charles Robert Cockerell.<sup>3</sup> This relief may be brought into connection with the drawing of Valerio Belli, formerly in Vasari's collection, which, it has been suggested, was the original sketch by a Florentine artist for Belli's medal of himself.<sup>4</sup>

The marble may, perhaps, be the portrait of Belli, known to have been in the Gualdo collection in Vicenza in the 17th century,<sup>5</sup> though it is hardly possible that the relief is by Michael Angelo as is suggested in these accounts. Virtue refers to a marble relief of Belli as being in the Museum Trevisanum at Venice,<sup>6</sup> and it is not impossible that the marble should have found its way to Venice at the dispersal of the Gualdo collection.<sup>7</sup>

The 17th century is represented by another purchase, the terracotta sketch of a Kneeling Pope,<sup>8</sup> in all probability a model by Giovanni Lorenzo Bernini for the figure of Pope Alexander VII on his tomb in St. Peter's, Rome (Plate 2c). As is only to be expected the drapery of the marble figure is very much more elaborate than in the sketch,

<sup>1</sup>Catalogue of Italian Sculpture, 1933. Text, p. 82, Plate xxxviiia.

<sup>2</sup>Andrea Della Robbia, vol. ii, pp. 182-184.

<sup>3</sup>Catalogue of Italian Sculpture, 1933. Text, p. 134, Plate ciib.

<sup>4</sup>E. Kris, *Meister und Meisterwerke der Steinschneidekunst*, i (1929), pp. 56, 57, 165; ii, p. 51, fig. 218.

<sup>5</sup>See two manuscript descriptions of the collection of 1644 and 1650, published by B. Morsolin in *Nuovo Archivio Veneto*, viii (1894), pp. 219, 382, 437.

<sup>6</sup>Brit. Mus. Add. MS. 23073, fol. 9b; see Hill, *Portrait Medals of Italian Artists of the Renaissance*, 1912, p. 49; also Walpole, *Anecdotes of Painting*, Dallaway, ed. 1828, i., p. 314.

<sup>7</sup>Antonio Magrini, *Notizie di Girolamo Gualdo, Canonico e fondatore del Museo Gualdo in Vicenza*, 1856, pp. 12-13.

<sup>8</sup>Catalogue of Italian Sculpture, 1933. Text, p. 159, Plate cxiii b.

but apart from this the only differences in the main lines of the terracotta and the figure on the finished monument lie in the arrangement of the stole and in the folds of the left-hand side of the cope, which in the case of the tomb-figure are brought closer to the body and fall more naturally than in the sketch. It is noteworthy that variations in these details also appear in the preliminary drawings for the tomb, now in the Royal Collection at Windsor,<sup>1</sup> which seem to bear a closer resemblance to the terracotta than to the finished figure, affording additional evidence that the former is quite certainly a sketch for rather than a copy from, the figure on the tomb. Though the negotiations for this monument were begun in 1669, the work was not started until 1672 and took six years to complete. Following the usual practice of the period, only the designs, some of the sketch models and, in this case, the head of the Pope on the tomb were carried out by Bernini himself, who left the actual carving of the remainder of the monument to sculptors in his employ.<sup>2</sup> A small terracotta model for the left-hand figure of Charity on the tomb, now in the Istituto di Belle Arte at Siena, compares very closely indeed with this figure in style and treatment of the material.

A charming little bronze statuette of Bacchus was acquired at the end of the year with the funds of the Webb Bequest (Plate 3b). The figure, which is of interest for technical as well as artistic reasons, is probably by the same hand as a bronze group of Bacchus and Ceres, illustrated by Bode-Murray Marks as in the possession of a dealer at Florence and described as the work of the Florentine School of the end of the 16th century.<sup>3</sup> The proportions of the present statuette of Bacchus are rather more slender, but both bronzes appear to show the same type of casting and both have the same quick action and sharp modelling of the vine wreaths. Two statuettes of Summer and Autumn, rather similar in style, formerly in the Huldschinsky Collection at Berlin, have been ascribed by Dr. von Bode to Pietro Francavilla (1548-1615).<sup>4</sup>

ENGLISH SCULPTURE. Thanks to the generosity of Dr. W. L. Hildburgh, F.S.A., who has lent his unique collection of English alabaster carvings, almost all the most important types of this work are

<sup>1</sup> 15603, 5604 and 5609; H. Brauer and R. Wittkower, *Die Zeichnungen des Gianlorenzo Bernini*, 1931, pp. 168-71, Plates cxxix-xxx.

<sup>2</sup> Fraschetti, *Il Bernini*, 1900, pp. 385-388.

<sup>3</sup> *The Italian Bronze Statuettes of the Renaissance*, 1912, vol. iii, Plate ccxxvii.

<sup>4</sup> *Die Sammlungen Oscar Huldschinsky*, 1909, Nos. 75, 76, illus., p. 19.



(a)



(b)



(c)



(d)



(e)

(a, c) SS. MATTHIAS AND SIMON. BOXWOOD, BY F. VAN LOO. FLEMISH; 17TH CENTURY.  
 (b) BACCHUS. BRONZE STATUETTE. FLORENTINE; LATE 16TH CENTURY. (d) A SAINT.  
 LIMEWOOD. AUSTRIAN (?); LATE 14TH CENTURY. (e) AN ANGEL. ELM. ENGLISH;  
 LATE 17TH CENTURY.

(d) GIVEN BY MR. CECIL SPERO.



(a)



(b)



(c)



(d)

BUSTS. (a) GEORGE III. BRONZE. ENGLISH; EARLY 19TH CENTURY. (b) GEORGE II. MARBLE, BY RYSBRACK. ENGLISH; dated 1760. (c) A MAN. MAHOGANY. ENGLISH; LATE 18TH CENTURY. (d) GEORGE II. IVORY RELIEF, BY L. VON LUECKE. GERMAN; SIGNED AND DATED 1760.

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now represented in the Museum. Examples, however, of the larger and more sculptural work—carvings which exhibit more individuality than the ordinary run of alabaster tables—were in the minority. The Department was, therefore, fortunate in having the opportunity of acquiring the large fragment of an early 15th-century retable of an altar of Our Lady, which had formed one of the chief objects in the collection of the late Mr. F. Leverton Harris. The relief (Plate 6)<sup>1</sup> which was formerly in the Angel Inn, Marshfield, Gloucestershire, is carved with three compartments containing figures of the Virgin and Child, St. Margaret and an unidentified female saint. In its original condition the retable probably consisted of five canopied compartments, each with a figure of a female saint; the larger section with the Virgin and Child forming the centre.

Three examples of late 17th-century wood-carving were purchased; a small cherub head in limewood, an elm figure of an angel (Plate 3e) similar to figures to be found on organ lofts of the period (an example is to be seen in the church of St. James, Garlickhithe), and, thirdly, a curiously shaped boxwood relief of the Last Judgment. This last makes an acquisition of considerable interest, as not only are English boxwood carvings of any quality rare but, in addition, the present example is signed by an unknown artist, JOHN TOMSON. The style, which is highly individual, compares so closely with the relief of the Doom at present above a door in the vestry of the church of St. Stephen, Coleman Street, that there can be little doubt that both are by the same hand, and it is very possible that research among the records will prove that this carver worked in more than one City church of the Wren period.

Among the examples of later sculpture purchased were two royal portraits; a splendid bust of George II (Plate 4b) by Michael Rysbrack (b. 1693; d. 1770) and another in bronze of George III (Plate 4a).

As a small terracotta sketch of Locke is the only example of Rysbrack's work which the Museum has hitherto possessed, the marble of George II is a particularly welcome addition. This artist, though born in Holland of Dutch parents, settled in this country in 1720. He worked for the architect James Gibbs, but dissatisfied with the treatment he received, soon started independently, becoming in a short time the most esteemed and fashionable sculptor in this country, a position which he enjoyed unchallenged for several years until the rise of Scheemakers, and more particularly of Roubiliac. The present

<sup>1</sup> Exhibited at the Society of Antiquaries in 1917, see *Proceedings*, 2 S., vol. xxix, p. 92, seq.  
Tancred Borenius, *The Leverton Harris Collection*, 1931, p. 12, Plate xxiva.

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example is signed at the back with his initials M.R., and dated 1760, though it shows the King at a much earlier age. It is very similar to the marble bust of George II now in the Royal Collections at Windsor,<sup>1</sup> and it is probable that, like this bust, it is based on the original terracotta model signed by Rysbrack and dated 1738,<sup>2</sup> now also in the Royal Collections.

The bronze bust of George III is unsigned, and it is difficult to attribute it with certainty to any definite sculptor. It shows the King at an advanced age, and the features bear a very close resemblance to the portraits of George III as shown on coins and medals throughout the first decade of the 19th century, especially those struck from the model by Nathaniel Marchant. The full face may be compared with the head of the King shown in a print by M. Gauci after a bust by Sir Francis Chantrey,<sup>3</sup> though it does not appear to be directly copied either from the Chantrey bust at the Goldsmith's Hall, or from the figure at Oxford.

The smaller objects belonging to the late 18th or early 19th century, bought during the year, include a mahogany bust of a man (Plate 4c) and two waxes. The bust is signed under the shoulder with a monogram of the letters T S and stamped underneath T. (J?) Sanders. Though neither the monogram nor the stamped name can be traced to any recorded artist of the period, there was a family of woodcarvers called Saunders of whom one member, Captain Richard Saunders, executed the Gog and Magog in the Guildhall in 1708, and it is possible that this bust may be the work of a descendant working in the second half of the century. Of the two waxes, one, a relief of the death of Voltaire, was presented by Miss J. M. Duncombe. This work is signed by Samuel Percy, a modeller who enjoyed a considerable reputation at the end of the 18th and the beginning of the 19th century, exhibiting at the Royal Academy between the years 1786 and 1804. Two reliefs by this artist have been in the Museum for some years, and a fine collection of his works was sold at the Alton Towers Sale in 1857; many of these are now to be seen in the Corporation Museum at Brighton. The second wax is a charming bust of a woman inscribed on the back "A Portrait of Mrs. Francis Beetham by Edwin Lyon, 1 Mount Street, Dublin, 1835." Unfortunately little is known

<sup>1</sup>M. H. Longhurst, *English Ivories*, 1926, p. 61, Plate Iv.

<sup>2</sup>Mrs. Arundell Esdaile, *The Art of Rysbrack in Terracotta*, Spink and Son Ltd., 1932, pp. 41-42, Plate viii.

<sup>3</sup>British Museum Dept. of Prints and Drawings, *Catalogue of Engraved British Portraits*, ii (1910), p. 302, No. 41.

about this Irish sculptor and wax modeller, except that he was chosen as an Associate of the Royal Hibernian Academy early in 1836, and that he probably died in the same year.

**TWO REGENCY MANTELPIECES.** When No. 4 Carlton Gardens was pulled down in September, the Museum was able to acquire, through a fund given to the National Art-Collections Fund in memory of Mrs. Jane Clarkson, two typical examples of Regency mantelpieces (Plate 5). The more sumptuous of these is in statuary marble, the shelf being supported by four caryatid figures and the frieze carved with Classical figures reminiscent of the famous Campana Vase. The second, in red griotte marble, is decorated with unusually fine ormolu mounts. Both mantelpieces have their original fireplaces. Carlton Gardens was built somewhere about 1830 by Sir James Pennethorne (1801-1871), nephew of John Nash, who assisted Nash in the building of the east wing of Carlton House Terrace, which replaced Carlton House, demolished in 1826.<sup>1</sup> Pennethorne also designed the Ballroom, and other galleries which were added to Nash's Buckingham Palace in 1852.

No. 4 Carlton Gardens was once the residence of Lord Palmerston, and bore a plaque with his name and the dates 1784-1865, and more recently it was occupied by the late Lord Balfour. The style of the mantelpieces suggests a date somewhat earlier than 1830, and it is possible that they may have been additions from an earlier building. Many of the details in both the objects are closely similar to designs in Thomas Hope's *Household Furniture and Interior Decoration*, published in 1807.

**GERMAN SCULPTURE.** Mr. Cecil Spero generously presented a seated figure of a saint, dating from the second half of the 14th century (Plate 3d). The carving is of the finest quality and still retains much of its original colour and gilding, though parts of the head and the upper part of the body have been cut away owing to decay. The rather monumental pose and the symmetrical arrangement of the drapery bear a close resemblance to English alabaster carving; but the use of limewood in place of oak makes it extremely unlikely, if not impossible, for this figure to be English. Perhaps the nearest parallel is to be found in Austrian carvings of this period; in particular a group of St. Anne

<sup>1</sup> M. I. Batten, "Good-bye to all that" (Carlton House Terrace), *Architectural Design and Construction*, iii, 1932, p. 5, seq., and illustrations.

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with the Virgin and Child shown in the Exhibition of Early Gothic Sculpture in the Ezterhazy Palace, at Vienna, in 1923,<sup>1</sup> has very similar characteristics. This group is assigned to the year 1290, a date which would seem to be somewhat early.

**BYZANTINE CARVINGS.** The purchase of a very fine jasper cameo, carved in rather high relief with the standing figure of Christ Blessing, was a most welcome addition to the small collection of gems (fig. 1). On the reverse is a Cross in relief standing on a ball, and an engraved inscription relating apparently to an Emperor Leo. It seems almost certain that this must refer to Leo VI (886-912), the last Emperor of that name, as the style of the carving precludes any much earlier period. The dating of Byzantine carvings is peculiarly difficult, owing to the extraordinary rarity of definitely dated works, apart from coins or manuscripts. There are two or three ivory reliefs to which a fairly certain period can be assigned, but among small sculptures, with the exception of the large green porphyry relief of the Virgin acquired for the Museum in 1927, which must from the inscription belong between the years 1078 and 1081,<sup>2</sup> there appear to be no other dated examples. Besides its very high artistic qualities, this little cameo has, therefore, an exceedingly important historic value.

A small relief in steatite, carved on the one side with the Crucifixion and on the other with the Instruments of the Passion, was given by Mr. Francis Mallett. It is a little difficult to assign any definite date to the carving, but it is probably not earlier than the 13th or 14th century.

Dr. W. L. Hildburgh, F.S.A., added to his long list of previous gifts a very fine boxwood Cross, a signed and dated example of the extremely minute type of boxwood carvings produced in the Greek and Russian Monasteries on Mount Athos. The Cross and the high four-tiered base are elaborately carved with panels in pierced relief showing scenes from the Old and New Testaments, with inscriptions in Greek characters giving the titles of the subjects represented. There has always been considerable difficulty in dating the carvings produced in these monasteries, as they are frequently archaic in type. This Cross is, however, engraved on the underneath of the base with the name of the maker GEORGIOS LASCARIS and the date apparently APRIL 30, 1580. A second base also given by Dr. Hildburgh is similar in style.

<sup>1</sup>F. Kieslinger in *Belvedere*, 1923, Band IV Sonderheft 16-17 *Katalog der Ausstellung Frühgotischer Plastik in Wien*, Plate 8, No. 12.

<sup>2</sup>Review, 1927, p. 1, Plate i. *Burlington Magazine*, vol. lx, 1927, pp. 107, 108.



(a)



(b)

MARBLE MANTELPIECES, AND GRATES. FROM NO. 4 CARLTON GARDENS, ENGLISH;  
EARLY 19TH CENTURY.

GIVEN IN MEMORY OF MRS. JANE CLARKSON THROUGH THE NATIONAL ART-  
COLLECTIONS FUND.

PLATE 6



THE VIRGIN AND CHILD WITH SAINTS, ALABASTER, ENGLISH; 15TH CENTURY.

**FLEMISH SCULPTURE.** The additions to the Murray Bequest include two small boxwood statuettes of St. Simon and St. Matthias by François van Loo (or van Loy), a Malines sculptor working during the first half of the 17th century (Plate 3a and c). The figures originally formed part of a series of Christ and the Twelve Apostles, which was in 1916 in the possession of a Munich dealer. The set has since been broken up and three of the figures (Christ, St. James the Greater and St. Philip) were acquired by the Deutsches Museum in Berlin,<sup>1</sup> another by the Museum at Budapest, and a further six passed into the hands of a London dealer from whom these figures were purchased. Both these statuettes are signed with a monogram of the letters F.V.L., and of the set only the Christ seems to have been signed in full—F. VAN LOO.<sup>2</sup>

**CARVINGS IN IVORY.** Early in the year the Museum was able to acquire a very fine example of English ivory carving of the end of the 14th or the beginning of the 15th century, in the form of a Pax, carved in high relief with the Deposition from the Cross (fig. 10). Apart from the extreme rarity of all English Gothic ivories, the sculptural quality of this example makes it of special importance. It has also an added interest in that, while ivory Paxes are frequently mentioned in mediæval inventories, very few that can be assigned to a date before the end of the 15th century are still in existence. Another acquisition of unusual historic as well as artistic interest was a portrait of George II (Plate 4d), carved in high relief with the background cut away, signed on the folds of the mantle: "L. VON LUCKE, fec: 1760." This carving, done in the year of the king's death, can almost certainly be identified with a portrait of "His late Majesty (George II), cut in ivory, from the life," exhibited in London at the Free Society of Artists in 1761 by Ludwig von Lücke.<sup>3</sup> Johann Christoph Ludwig Lücke, the most famous member of a family of sculptors and modellers, was born at Dresden in 1703 (or 1700?) and died at Danzig in 1780.<sup>4</sup> Probably a pupil of the well-known ivory carver Balthasar Permoser, he also worked as a modeller for the porcelain factories at Meissen, Vienna, Fürstenburg and Copenhagen. His work in ivory consists mainly of

<sup>1</sup> *Die Bildwerke des deutschen Museums*, iv., E. F. Bange. *Die Bildwerke in Holz, Stein und Ton (Kleinplastik)*, 1930, pp. 109 ff.

<sup>2</sup> An article showing the influence of Rubens on the composition of this series was published by R. Oldenburg in the *Jahrbuch der Preußischen Kunstsammlungen*, vol. xl (1919), p. 27.

<sup>3</sup> A. Graves, *The Society of Artists of Great Britain, 1760-1791. The Free Society of Artists, 1761-1783*. 1907, p. 269, No. 101.

<sup>4</sup> G. Dettmann in *Thieme Allgemeines Lexikon*, vol. xxiii, 1929, p. 446.

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genre figures, such as the charming little Sleeping Shepherdess at Munich,<sup>1</sup> and heads, such as the bust of a Crying Child recently acquired for this Museum;<sup>2</sup> but he also carved a number of portrait busts, of which the George II is one of the latest and finest examples. It forms valuable evidence that Lücke must have been working in England after his departure from Denmark in 1757, and before he visited Hamburg in 1769.

A small portrait relief of Louis XIV of France is an interesting example of an unusually bold technique for such medallions, and though it has not been possible to identify the artist with any of the numerous Dutch medallists who did portraits of Louis, the work appears to be Dutch rather than French.

**WAX MODELS FOR MEDALS.** A small collection of wax models for medals, coins and plaquettes, which were given by Dr. G. F. Hill, are of great technical interest. These models were part of a collection which belonged to the medallist L. C. Wyon<sup>3</sup> and later came into the possession of the late Mr. Whitcombe Greene, whose collections were sold at Sotheby's during the year.<sup>4</sup> They are modelled in wax, generally on slate, and were used as models in the cutting of dies or for cast medals. The two most important represent St. Peter and a procession moving into St. Peter's; both occur as reverses to a medal of Clement IX. A model on copper for a medal of Cardinal Cristoforo Vidman (d. 1660) by Johann Kornmann (Cormano) is a good example of the delicate portraiture of this Augsburg medallist, who worked for many years in the first half of the 17th century in Venice and Rome. An unusual technique is shown in a medal, dated 1667, where the coat of arms (Ruffo impaling Boncompagni) has been modelled on a lead disc previously struck with the inscription and date. The collection includes models for 17th-century plaquettes, and a series of minute reliefs of religious subjects of about the same date.

<sup>1</sup>R. Berliner: *Die Bildwerke des Bayerischen Nationalmuseums, 4th Abteilung. Die Bildwerke in Elfenbein, etc.*, 1926. No. 591, p. 117.

<sup>2</sup>Review, 1931, p. 3.

<sup>3</sup>Sotheby's Sale, 17 July, 1902, Lot 378. G. F. Hill, "Notes on Italian Medals," *Burlington Magazine*, xxxi, pp. 212, 213, illus.

<sup>4</sup>7th July, 1932, Lot. 1.



Fig. 2.

## DEPARTMENT OF CERAMICS

**F**AR EAST. An extremely beautiful cup, with pure white glaze over a finely-levigated body of pale buff colour was purchased. It belongs to the class of Ting ware of the Sung dynasty (960-1279 A.D.) ascribed to Ku-lu-hsien, but is interesting in that it has no staining in brown or grey, so commonly associated with this type. The perfection of shape and the quality of the glaze-surface, which has a dull finish, are features of the piece, and an added interest is given to it for students of pottery by the clearly defined whorls in which the body is built up. An attractive dish, with a design of naked boys playing blind man's buff (fig. 3), belongs to the intermediate period between the last great Emperor of the Ming dynasty, Wan Li (1573-1619 A.D.), and the first of the Ch'ing, Shun Chih (1645-1661 A.D.). It is this type of blue-and-white which had such an influence on the early productions of the Arita factory in Japan. Mr. Peter Sparks gave a charming dish with a freely-drawn phoenix in underglaze blue, dug up at Than-hoa beyond the borders of China, in Annam. It belongs to a type which, after much dispute, has been generally agreed to be Southern Chinese export ware, but it is possible that this represents a local imitation.

**PERSIAN POTTERY.** The pottery produced in Samarcand in the 9th and 10th centuries under the Samanids, rightly claims a place in the very front rank of the applied arts of the Middle East. The colour scheme of brick-red, black and white, with an occasional use of olive-green, is extremely beautiful, and one of the great features of the designing is the adaptation of lettering. The pottery is very scarce, and though the Museum possesses a large and interesting collection of fragments and a few imperfect pieces, it remained for this year to bring an opportunity of acquiring by purchase out of the funds of the Bryan Bequest, an important piece in a fine state of preservation (Plate 7a). The bowl is of buff earthenware covered with white slip on which, under a cream-coloured lead glaze, is painted a conventionalised open lily within a border of highly formalised Cufic script in black and brick-red. An interesting bowl with interlaced medallions in the same colouring, but with the addition of a bright green and yellow, which was also bought, is of an unknown type, probably a 13th or 14th century survival of the Samanid class. It was given to the vendor's father in the last century, when at Birdjan on the North-Eastern Persian frontier, and may be a local ware or have come from over the border.

The year's purchases also included two important examples of 12th century Persian earthenware. One of these is a splendid ewer (Plate 7b), with a Cufic inscription cut through a surface coating of black; the other is a creamy-white jug with medallions containing the signs of the Zodiac moulded in relief and in part perforated, the perforations being filled in with the translucent glaze.

**GLASS AND POTTERY FROM EGYPT.** The chief weakness of the Museum collection of glass has been the absence of an adequate series of the rare early Arab glass. Owing to the generosity of Mrs. Cook who presented ten pieces from the collection of the late Frank H. Cook, Esq., this defect has been largely remedied (fig. 2). The most important of this group comprise a rare bottle with pear-shaped body and long narrow neck, a jug with curled handle and a drinking-cup of wide dimensions with a knopped handle. All are decorated with patterns impressed by tongs. With them came a number of small glass pots with impressed designs, one with a rare pattern of animal motives. This type of glass is generally considered to date from the 8th-10th century<sup>1</sup>, but it seems possible to bring such a piece as

<sup>1</sup>See Lamm, *Mittelalterliche Gläser*, 1930, Plates xv-xix.



(a)



(b)

PERSIAN POTTERY. (a) BOWL. 9TH OR 10TH CENTURY.

(b) JUG. 12TH OR 13TH CENTURY.

(a) BOUGHT FROM BRYAN BEQUEST FUND.

PLATE 8



(a)



(b)



(c)

EGYPTIAN GLASS. (a, b) CUPS. COPTIC; 6TH OR 7TH CENTURY.  
(c) BOWL. 12TH CENTURY.

C167-1932 into relation with Coptic textiles<sup>1</sup> and that, both from the point of view of shape and decoration, some of this group may be ascribed to a date as early as the 6th-7th century, in the final phase of the Romano-Egyptian period. Previously in the year, the Museum had bought three interesting pieces with the same kind of pattern, and also a fine bottle of a later 12th century type with cut ornament. With these, three pieces painted in lustre were also bought. The purchase included other specimens of glass from Egypt. One of them (Plate 8c), a bowl with conventional ornament painted on the inside in rich brown pigment, belongs to a well-known 12th century type, of which complete pieces are extremely uncommon, which can be related to the lustred pottery of the period; a similar piece from Aftih is in the British Museum. The other two pieces, drinking-cups, are almost certainly earlier in date and are decorated with a Coptic style of ornament (Plate 8a and 8b). The pigment used is thick, and by an interesting technique of painting the outlines of the design on the exterior and the fillings on the interior a double play of colour change has been effected, the design showing brown on the outside, the fillings blue, and vice versa. The cup with vine-pattern may be compared with the celebrated hanging from Damietta in the Department of Textiles (T.233-1917), which dates from the 5th century.<sup>2</sup>

With the Arab glasses from the late Mr. Frank H. Cook's collection, Mrs. Cook also gave two splendid earthenware bowls from Fostat. Fragments of pottery from Fostat are common enough, but complete vessels are extremely rare; these are the first to enter the Museum collections. Both are the same shape, with wide swelling bowl rising from a short stem and flat foot. Both are decorated inside with elaborate bands of Cufic and geometric ornamentation, the design being scratched through a white slip under a yellowish glaze; the larger one has, in addition, medallions on the exterior. In date they belong to the Mamluk period and are probably of the 13th or 14th century. Sir Edmund Phipps, C.B., presented two fine Arab coloured glass windows from the collection of the late Colonel P. R. Phipps. One has a date-palm design, the other a vase of flowers; both are admirable examples of the type of window decoration prevalent in Cairo in the 16th and 17th centuries.

<sup>1</sup>Cf. a fragment from Akhmîm of the 6th-7th century in this Museum, *Catalogue of Textiles from Burying Grounds in Egypt*, vol. iii, No. 747, Plate xiv.

<sup>2</sup>The glasses belonging to this purchase are fully discussed and reproduced in the *Burlington Magazine*, vol. lx., 1932, pp. 293-4.

ITALIAN MAIOLICA. An addition of first-rate importance was made to the series of specimens of Italian maiolica bought out of the John Webb Trust Fund. This was a dish, bought at the Glogowski Sale, which may confidently be attributed to the workshop of Maestro Benedetto of Siena, whose name is inscribed on the back of a well-known plate in the Museum with a figure of a hermit contemplating a skull. The dish is  $16\frac{1}{2}$  inches in diameter (Plate 9). In the middle, within a border of the grotesque ornament current in Italy at the beginning of the 16th century, is the subject of the Rape of Europa. The extremely fanciful rendering of a classical theme is thoroughly characteristic of the period to which it belongs; the bull with the princess on its back is swimming amidst a throng of gambolling tritons with strange wing-like fins. In the distance is a walled town on a cliff. The colouring, mainly dark blue and orange, with touches of yellow, green and manganese-purple, is balanced and harmonious.

The back of the dish, painted in bright blue and yellow only, is no less interesting than the front. In this case the artist has given rein even more freely to his fancy in introducing, in a symmetrical design of formal flowers and scrollwork, a bust of a long-haired youth wearing a cap—perhaps a rough portrait,—and several little cupids and other naked figures of nondescript character; this is not the only example known in maiolica in which the painter of a dish with carefully planned decoration on the front has felt himself at liberty on the back to surrender his brush to the wayward fancy of the moment in a delightful display of free draughtsmanship.

Another interesting piece of maiolica is a dish dated 1576 with the subject of Abimelech giving back Sarah to Abraham, painted in colours in the *istoriato* manner of the Urbino tradition. The design is based on a woodcut by Pierre Eskrich, in the Bible published at Lyons by Jules Rouville in 1569. The dish is signed on the back "S" and is attributed by the donor, Monsieur Charles Damiron, to the potteries established by Italian emigrants at Lyons in the middle of the 16th century; he reads the signature as that of a member of the Seiton family.<sup>1</sup> Other authorities regard the pieces bearing this mark, which are numerous in old German collections of maiolica, as being of Italian origin. The suggestion<sup>2</sup> that they are the work of a certain Sforza of Pesaro is based on a misunderstanding of the inscription on a panel in the British Museum, which should be read as a dedication, not a painter's signature.

<sup>1</sup>C. Damiron, *La Faïence de Lyon, Le XVIe Siècle*, Paris, 1926, p. 14; the plate is reproduced in colours, plate xi, No. 48.

<sup>2</sup>Made by K. F. Leonhardt in *Der Cicerone*, vol. xvi, 1924, p. 536.



THE RAPE OF EUROPA. MAIOLICA DISH. ITALIAN (SIENA); ABOUT 1510.  
PURCHASED OUT OF THE JOHN WEBB TRUST FUND.



PORCELAIN FIGURE OF A GOAT. GERMAN (MEISSEN); ABOUT 1732.



(a)



(b)



(c)



(d)



(e)



(f)

PORCELAIN GROUPS AND FIGURES. (a) NAPLES; 18TH CENTURY. (b) HERCULES AND THE NEMEAN LION. VENICE; ABOUT 1770. (c) HOCHST (MELCHIOR); 18th CENTURY. (d) FÜRSTENBERG; ABOUT 1750.

(e) MEISSEN (KAENDLER); ABOUT 1740. (f) NYMPHENBURG (BUSTELLI); about 1760. (d, e, f) BOUGHT FROM THE FUNDS OF THE MURRAY BEQUEST.



(a)



(b)



(c)



(d)

(a, b) VASE AND DISH OF OPAQUE WHITE GLASS. VENICE; FIRST HALF OF 18TH CENTURY. (c) PORCELAIN JUG. WORCESTER; ABOUT 1760 (TOLSON BEQUEST). (d) PORCELAIN VASE. SPANISH (BUEN RETIRO); ABOUT 1765.

**ELERS WARE.** The importance of the red stoneware made in England by John Philip Elers and his brother David has for long been recognised. It was the example of the Elers, who worked at Bradwell Wood in Staffordshire from about 1693 to about 1700, which stirred the local potters to the improvements resulting in the subsequent enormous growth of their industry. But the wares actually made by them have been much confused with the more numerous specimens of the same kind made in Staffordshire in later times. The Museum was therefore fortunate to acquire during the year three specimens unquestionably dating from the Elers period. Two of these are tea-pots;<sup>1</sup> one, given by Mr. W. W. Winkworth, is decorated with a spray of plum-blossom and bears a mark made up of two Chinese characters clearly impressed in countersunk relief; the other, which is marked with one of the same two characters, bears a beautiful *chinoiserie* design in relief on a gilt ground, of a kind not hitherto recognised as having been used by the Elers; it recalls the illustrations in the edition of Nieuhof's *Embassy to the Grand Tartar Cham*, published in England by J. Ogilby in 1669. A tall bell-shaped cup of the same red ware, decorated with the favourite spray of plum-blossom, was given by Colonel T. R. Mallock. It has a particular interest in its late 17th century form, which is paralleled in a famous cup in the Museum, of grey stoneware marbled with black and brown, traditionally ascribed to Francis Place (d. 1728), and also in some cups of Chinese white porcelain (*blanc de Chine*) of the same period. All were perhaps copied from silver.

**GERMAN PORCELAIN FIGURES.** Several decisive points in the evolution of the porcelain figure in Europe are illustrated by nine interesting specimens bought during the year, in most cases with the welcome aid of the Murray Bequest Fund. The most important of all is the nearly life-size figure of a he-goat in white glazed porcelain (Plate 10), one of a famous series made at the Meissen factory about 1732 from models by Johann Joachim Kaendler. The acquisition of such a figure had long been desired, but apart from a few specimens sold as duplicates from the Saxon State Collection in the so-called Johanneum Sales in 1919 and 1920 such figures have rarely appeared in the market. The example acquired actually came from the latter of these sales and was bought on its re-sale at public auction in London, in May 1932. It belongs to the series of large figures made as part of the

<sup>1</sup>Both tea-pots and the cup mentioned below will be figured in the course of a full discussion of the Elers ware in an article in the *Transactions of the English Ceramic Circle*, 1932-33.

grandiose scheme of Augustus the Strong, Elector of Saxony and King of Poland, for completely furnishing with porcelain his "Japanese Palace" at Dresden. Though a superb piece of baroque modelling, it well illustrates the uncertainty and lack of a clear conception of a true porcelain style in plastic work prevailing at the time. It is a *tour de force*, in which the large scale has necessitated the use of a special porcelain body, and even this has not obviated the fire-cracks inevitable in monumental sculpture in so unsuitable a material. Kaendler, in these figures of animals, was only attempting to carry out his royal master's plans, and it was not until about 1735, two years after the death of Augustus the Strong, that he succeeded in producing his first works in a new and original manner, establishing a type of figure-modelling in porcelain which set the fashion for more than thirty years. Drawing his subjects largely from contemporary life he created a style at once vigorous and delicate, taking full advantage of glaze and colour and the brilliant white plastic material. These earliest models frequently depict ladies in wide-spreading crinoline skirts, and are on that account known as "crinoline groups"; they are amongst the most sought-after and costly German porcelain, and no specimen had been obtained for the Museum until the present year, when the opportunity offered by the sale of the Brook House Collection was taken to buy a group of seated lovers (Plate 11e), and a standing group of a lady and gentleman in stage "Spanish" costume. These very well represent their class, with its almost brutally strong colouring, monumental rhythms, and a note of pungent satire. The Meissen style thus created and developed was taken up at several of the rival German factories which sprang into existence about the middle of the 18th century. At the Duke of Brunswick's factory at Fürstenberg, Simon Feilner made a series of miners and figures from the Italian Comedy which, though not novel in type or conception, nevertheless equal in force, and perhaps surpass in individuality the best Meissen models. The Doctor from the Italian Comedy (Plate 11d), also acquired from the Brook House Collection, is one of the best of these figures of Feilner's. Two small Cupids, disguised as woman and organ-grinder, from Wegely's Berlin factory, represent another aspect of Kaendler's art, taken up by a modeller named Ernst Reichard about 1752. A little early Höchst Columbine, also bought, is another delightful variation on the Kaendler type. But the most individual of all the artists following Kaendler's lead in the rococo period was Franz Anton Bustelli, who worked at the Bavarian factory at Nymphen-

burg from 1754 to 1763. Here the strong South German tradition affected the style of modelling, and the influence of the woodcarvings of the Court Sculptor Franz Ignaz Gunther is unmistakeable. The actual models of Bustelli, however, are highly personal, exploiting the nervous delicacy of the porcelain material to the utmost in rhythmical and flowing curves or restless flame-like rococo movement, and showing also an intense inner life and capricious humour. In colour, too, the Nymphenburg figures break away from the Meissen style in the use of flat unbroken washes and simple striped patternings, in place of the sometimes confused flowered decoration of the other. All these qualities are admirably embodied in a figure, acquired during the year, of Pantaloон from the Italian Comedy, in his traditional black and red costume (Plate 11*f*). Like the Abbé from the same series noted in the *Review* for 1929, this figure bears the impressed initials of the modeller, believed to have been added only to the first examples, made under his personal direction.

The change of fashion which led to the *Louis Seize* style and the Classical revival was death to the art of porcelain-modelling, which was lost in a vain attempt to simulate, often in the unglazed marble-like biscuit porcelain, the empty simplicity of the ancient statues, then so much admired. Two of the greatest modellers for porcelain, however, stand at the point of transition and still share something of the fantastic style of the essential porcelain: these are J. C. Wilhelm Beyer of Ludwigsburg, and Johann Peter Melchior who worked at Höchst and other factories. The latter was represented in the year's acquisitions by a very pretty "Chinese" group, already touched, perhaps, with the sentiment of the *Louis Seize*, but delightfully composed (Plate 11*c*). It is part of a series now dispersed, grouped round a centre-piece of a "Chinese Emperor", modelled at Höchst before 1766. This was before the actual appointment of Melchior as master-modeller, and on this account his authorship of the group has been doubted. But it is probable that he did some modelling for the factory before the date of his appointment, and this group shows a kinship with his work in several respects.

**ENGLISH PORCELAIN.** The collection of 18th-century porcelain was notably enriched by the bequest of the late Legh Tolson, which included, besides miscellaneous earthenware and Chinese armorial and Continental porcelain, some twenty-seven pieces of first-rate importance from the English factories. Amongst the table-wares is a

magnificent Chelsea sauceboat with its stand, of the gold-anchor period, of wave-like rococo form painted with exotic birds in colours and richly gilt. Early Worcester was particularly well represented by a large jug (Plate 12c) painted with a continuous river landscape with bridges, churches, a castle, cottages and ruins, trees and distant hills, and figures in the foreground; on the front are the arms of Bawtrip within a frame of sensitively painted rococo scrollwork. The hand is evidently that of the painter of a famous mug in the Frank Lloyd Collection in the British Museum, dated 1759 and inscribed to Lord Sandys, Dr. Wall's guardian. Two similar large jugs belonging to the Worcester Corporation are dated 1757. Two Worcester teapots also in the Tolson Bequest, with the arms of Edmondson and Blacksham respectively, are painted in an unfamiliar style, and show thin gilding of a type which may perhaps be associated with the workshop of James Giles of Kentish Town,<sup>1</sup> who is known to have decorated much Worcester porcelain outside the factory. The characteristic inscribed porcelain of Lowestoft is represented by five specimens, including one with a view of Lowestoft showing the light-house and bearing the arms and motto of the Trinity House; this was probably made in 1778 to celebrate the building of a new type of lighthouse. A jug inscribed *The Game of Cricket* bears an interesting scene of an early cricket-match, copied from a print by H. Roberts after L. P. Boitard. Fine jugs, tea-pots and mugs from the Liverpool, Plymouth and Bristol factories were also included; and from the last-named again, two of the rare white biscuit plaques with shields of arms in relief and applied flowers minutely and skilfully modelled. Among a few figures of fine quality in the bequest were an example of the hurdy-gurdy player, after a Meissen original, in Chelsea with the raised-anchor mark, two red-anchor Seasons—a girl with a sheaf of corn as Summer and an old man with a brazier as Winter, a Longton Hall Winter of the same model, a superb gold-anchor Chelsea group of a boar attacked by hounds, and four typical Bow figures of the middle period, about 1755.

Apart from this bequest two other objects of outstanding interest and importance were added to the collection. A beautiful unmarked saucer, delicately painted with figures by a wharf, given by Mr. J. Rosen, is ascribed to Chelsea on the evidence of its material and colouring, but is of a very unusual type; and a tall, four-sided baluster vase, purchased, is an exceptionally important specimen of the

<sup>1</sup>Compare an article in *Antiques*, March, 1932, pp. 126 to 128.

DEPARTMENT OF CERAMICS

earliest Worcester; it is painted in colours with birds, plants, rocks and landscapes with boats in Chinese style, by an artist using a fine brush with a very sensitive hand. Such pieces were, at one time, tentatively thought to be productions of the factory at Lowdin's Glass-house in Bristol, which was united with the Worcester works in 1752, but they are now ascribed to a rather later date.



Fig. 3.

## DEPARTMENT OF ENGRAVING, ILLUSTRATION, AND DESIGN

**D**RAWINGS BY J. HADLEY. Nothing is known of J. Hadley beyond what can be deduced from a volume acquired during the year, and containing some fifty topographical and architectural drawings, mostly in Somerset and Hampshire. That the drawings were mounted in the book by the artist himself is proved by the fact that his handwriting occurs not only on the drawings but on one of the pages on which they were mounted. The theory that he was a descendant of the family of Hadley which, up to the middle of the 16th century, owned the manorial rights of Withycombe, near Dunster, is suggested by the fact that some of his earlier drawings are of places in that neighbourhood. At all events, in 1729 he was at Wells and at Glastonbury; in 1730 at Watchet; in 1740 at Wilton, all these places being in Somerset. In 1740 he was at Shaftesbury in Dorset, and the remainder of his dated drawings are of places in Hampshire and the Isle of Wight, including Carisbrooke Castle, Cowes Castle, and Calshot Castle. Among the undated drawings are views of Winchester, Bath, Hotwells near Bristol, and Netley Abbey.

Hadley's technique, of pen-line and wash, bears a curious resemblance to that of Francis Place, but in draughtsmanship he is much inferior to Place. The charm of Hadley's work lies in its complete naïveté, while his occasional insertion of mid-18th-century figures gives a certain actuality to even the baldest of his topographical jottings.

**F. W. BAXTER BEQUEST.** Until this year the Department was singularly poor in examples of the work of George Baxter, the celebrated 19th-century colour-printer. The deficiency has been made good by the generous bequest of nearly four hundred prints, representing the major part of the collection of the late F. W. Baxter, a great-nephew of the artist. The bequest is remarkable not only for its extent—it contains one or more examples of nearly every known Baxter print—but also for the number of varying states, and rare, and even unique, impressions it includes (Plate 13). Among items of

special interest are: an India paper impression of *Butterflies*, one of the earliest Baxter prints known; several prints relating to the South Seas Mission; a complete set of the rare *Small Gems of the Great Exhibition*; the portrait of Mrs. Chubb—one of the most sought-after of all Baxter's works; a mint impression of *Morning Lessons* (Domestic Happiness), of which only three other impressions are known; portraits of Queen Victoria, the Prince Consort and many famous men and women of the last century, and a number of illustrations to *Le Souvenir* and other annuals and "pocket-books" of the period. There are also some instructive specimens of the work of Baxter's licensees and imitators, of whom the most notable and best represented is Abraham Le Blond.

**CARTOON FOR A MORRIS TAPESTRY.** A purchase of special interest in view of the coming centenary of William Morris's birth in 1834 was that of a design by Morris for a tapestry panel. The drawing, a fine bold design of birds, flowers and conventional foliage, shows only half the completed tapestry. Another coloured drawing for a second piece in the same style is at Kelmscott, where the original tapestry also hangs, and the new acquisition forms a valuable addition to the collection of Morris tapestries already in the Museum.

The secrets of "arras" weaving had been forgotten, but Morris rediscovered them "partly from an eighteenth-century book of *Arts et Métiers*, and partly by unravelling fragments of Gothic tapestry and investigating the wools and dyes used in their construction. Morris then proceeded to have an upright, or "high warp" loom built to his requirements, and studied the technique by weaving a verdure piece from one of his own designs with his own hands, rising extra early so as not to interfere with his other many-sided labours."<sup>1</sup>

The great value of the present acquisition lies in the fact that it is the very *Vine and Acanthus* drawing made by Morris in 1879 and woven by himself as his first experimental tapestry. Two years later he founded the Merton Abbey tapestry works which have produced a long series of tapestries designed by Burne-Jones, Philip Webb and others, and are still in existence. It is interesting to note that the first figure piece was woven there in 1881 from Walter Crane's cartoon of *The Goose Girl*, which is also in the Victoria and Albert Museum.

<sup>1</sup>H. C. Marillier, The Merton Abbey tapestries, *The Landmark*, vol. vii, No. 3, March, 1925.

See also H. C. Marillier, *History of the Merton Abbey tapestry works*, London, 1927.

DESIGNS BY PROFESSOR W. R. LETHABY. A selection of 174 drawings for stained glass, copies of glass, rubbings, architectural studies and miscellaneous designs by the late Professor W. R. Lethaby were presented by Miss Grace A. Crosby.

William Richard Lethaby, who died on July 17, 1931, was born at Barnstaple in 1857, and early displayed a talent for drawing and design. In 1879 he won the Soane Medal and travelling studentship at the Royal Institute of British Architects, and was engaged as a paid assistant to Norman Shaw, then the leader of the architectural profession in England. Lethaby was in close touch from the first with Ruskin and William Morris, and assisted in the foundation of the Art Workers' Guild, of which he became Master, and of the Arts and Crafts Exhibiton Society, of which he was recently President.

Lethaby was more than an architect. He was both archaeologist and designer, and as early as 1894 became one of the principals of the newly established L.C.C. School of Arts and Crafts. Later he was Professor of Design at the Royal College of Art, and before he died his influence had become wide-spread. In 1906 he succeeded J. T. Micklethwaite as Architect and Surveyor to Westminster Abbey. Miss Crosby's gift is particularly welcome as a record of Professor Lethaby's multifarious activities. The same donor also presented four designs by C. Whall for stained glass, and a number of architectural drawings by various artists.

RANDOLPH CALDECOTT'S SKETCH-BOOKS. The acquisition of six sketch-books of Randolph Caldecott offers a valuable opportunity for the study of work by an artist closely connected with South Kensington. Thomas Armstrong, C.B., Director of the Science and Art Department, was one of Caldecott's earliest advisers in the days when he had abandoned his work in the Manchester and Salford Bank in order to come to London and devote himself to art. In the early 'seventies Caldecott was already drawing for *London Society* and other periodicals. Caldecott's first work as a book-illustrator was in 1875, when he illustrated *Old Christmas*, an adaptation of Washington Irving's *Sketch Book*. With the publication of *Bracebridge Hall* in the following year his success was assured, and the appearance of *John Gilpin* and *The House that Jack Built*, in 1878, inaugurated a series of popular children's books which continued until his death. His contributions to *The Graphic* helped to make his work even more widely known, and among these his *Letters from Monaco* and *Brighton* are most



THE LOVER'S LETTER-BOX, AFTER J. MCLEOD. COLOUR PRINT BY  
G. BAXTER.

BEQUEATHED BY F. W. BAXTER.



SIEGFRIED. INK DRAWING BY AUBREY BEARDSLEY. 1892.

fully represented in the sketch-books recently acquired. The Breton sketches are also numerous, and the two most elaborate studies are for *The Haymakers*, which appeared in *The Graphic* in the summer of 1881. Caldecott died in 1886 at St. Augustine, Florida, where he had gone to escape the rigours of an English winter.

**TWO DRAWINGS BY AUBREY BEARDSLEY.** Two important additions were made during the year to the Museum collection of Beardsley drawings. The first of these, *Siegfried*, is of particular interest for students of Beardsley's early career (Plate 14). The drawing was made in the middle of 1892, and shows a curious blend of the influence of Burne-Jones and the Japanese. Most of the drawings already in the Museum were done for Malory's *Morte d'Arthur*, and are full of a mediævalism plainly derived from Burne-Jones; but by his twenty-first birthday Beardsley was leaving this behind for an art inspired by Whistler's Peacock-room and Japanese prints. The transitional *Siegfried* drawing was reproduced in the first number of *The Studio* (April 1893), with an article by Joseph Pennell, which did much to bring Beardsley's work before the artistic public.

The same public welcomed the illustrations to Wilde's *Salome*, but the larger world only became aware of Beardsley as an artist with the first issue of *The Yellow Book* in April 1894. By this time he had passed from the influence of the Japanese to that of the Greek vase-paintings in the British Museum, and had learned to add to his delicate line a power of massed blacks seen to the utmost advantage in the second drawing purchased this year for the Museum, *The Wagnerites*. This has been described as one of the finest drawings Beardsley ever made, and was the foundation of a wider European fame, particularly in France. The drawing was reproduced in Volume III of the *Yellow Book* (October 1894) and also in the *Courier Français*.

**EARLY BRITISH AND FOREIGN POSTERS.** Mr. Norman B. Stone, who made a large collection of posters during the 'nineties of the last century, kindly allowed the Museum to select from his portfolios some forty examples illustrative of early poster-work in England and on the Continent. Among British artists represented in the new acquisition may be mentioned: John Hassall, Dudley Hardy, Sir F. Carruthers Gould, A. Morrow, Lewis Baumer, and Cecil Aldin. French artists include: E. Dorda, J. L. Forain, Georges Fay, E. Gros, G. Noury, E. Ogé, and Joseph Pel, while early German poster-work is

represented by H. Lindstädt, F. Laskowski, A. Münzer, A. Roller, L. Schwann and B. Wennerberg. The collection also includes a number of early Italian posters, notably by H. Casaltoli and A. Maiani.

**MEZZOTINTS AND AQUATINTS BY H. MACBETH-RAEBURN, R.A.** In the 18th century mezzotint was so peculiarly an English art that it was known on the Continent as *la manière anglaise*, and innumerable fine plates were produced, mostly reproducing the works of the great portrait painters from Reynolds to Raeburn. During the middle of the 19th century the art fell into abeyance, and its revival was due largely to Sir Frank Short and Mr. Macbeth-Raeburn, the latter of whom has remained faithful to mezzotint for the greater part of his career as an engraver. Much of his work has consisted of reproductive mezzotints after Raeburn, and he has revived, in order to give full value to the tints of the original, the almost forgotten art of colour printing *à la poupée* from mezzotint plates.

Mr. Macbeth-Raeburn's recent gift of a series of proof states of some of the more important of his mezzotints is therefore especially welcome, not only for their artistic value, but for their use to students interested in the processes of mezzotint engraving. The gift consists of twenty engravings, mostly after Raeburn, but some after Reynolds, Romney and other artists. Mr. Macbeth-Raeburn also presented a series of proofs to illustrate the process of colour aquatint.

**DESIGNS FOR STAGE-COSTUME BY "WILHELM."** A valuable gift, illustrating the development of pantomime and ballet costume at the end of the 19th century, was made by the executors of the late Mr. James Syme Henderson. The bequest consisted of nine bound volumes containing, in all, upwards of 1,400 drawings and tracings by "C. Wilhelm," "Wilhelm," whose real name was W. J. Pitcher, R.I. (c. 1859-1925), began to work for the theatre when little more than twenty years old, and continued to do so to within a few years of his death. During the early 'eighties he designed many costumes for provincial pantomimes (fig. 4), especially at Edinburgh, Liverpool, Manchester, Leeds and Bristol. In London his early work at the Alhambra included costumes for *Babil and Bijou*, *The Merry War* and *The Beggar Student*. The Avenue Theatre was another stage which provided him with the opportunity of dressing decorative plays. He reached Drury Lane in 1885, when he dressed the Christmas pantomime, *Aladdin*. This was extremely successful,

and we can gather an idea of the appearance of the whole stage from three wood-engravings included in the same bequest. Christmas pantomimes, however, were not sufficient to keep Wilhelm occupied, and the best scope for his talent during many years was provided by the ballets at the Empire. The first production at the Empire for which we have a drawing is the ballet *Rose d'Amour* produced in May 1888, and the last is for *Aladdin* in December 1912. Wilhelm also designed costumes for ballets at the Oxford Theatre and for plays at the Strand, the Novelty, the Lyric, the Lyceum, the Gaiety (with costumes for Miss Nellie Farren) and Her Majesty's Theatre.

Further examples of late 19th-century costume design were presented by Sir Barry Jackson, whose gift included drawings by R. L. Bööche, A. Chasemore, Basil Craye and C. Wilhelm. Sir Barry Jackson also gave ten prints illustrating stage scenery in Holland at the end of the 18th century.

**GABRIELLE ENTHOVEN COLLECTION.** The collection of playbills and illustrated material relating to the Theatre, given to the Museum in 1924 by Mrs. Gabrielle Enthoven, continues to be enriched by gifts from the same generous source.

The most recent acquisition consists of a most interesting and valuable series of Drury Lane Prompt Books: about one hundred and fifty small volumes, including twenty-eight first editions, all interleaved with paper bearing an 1804 or 1805 watermark and stamped on the back with the letters "T.R.D.L." (Theatre Royal, Drury Lane). Some contain the bookplate of Sir Augustus Harris, for so long manager of the Theatre, and their well-thumbed condition indicates how often they must have been used during actual rehearsal. Where a play was first produced at another theatre, the printed cast shows, beside it, a pencilled list of the players who later acted the same parts at Drury Lane. *The Apprentice*, Murphy's famous farce, published in 1764, gives the original cast for 1756, when Woodward spoke Garrick's prologue, and has no less than three later casts written in for dates between 1802 and 1814. It is interesting to note that such phrases as "wearing Stone Buckles, and cocking his Hat" have been deleted as no longer corresponding to the fashions of the new age, and that in a reference to the cost of an advertisement in the papers the price has risen from two shillings to six. A growing sentimentality is, perhaps, indicated by certain changes of phrase in John Parry's *My Uncle Gabriel*, "good husband" being altered to "fond spouse" and

“children” to “little ones.” The signatures of well-known actors like Elliston and Munden appear on some of the title-pages, and the 1798 edition of *The Rivals* was evidently used by Mrs. Harlowe when she played the part of Mrs. Malaprop in 1823. For the student of stage design there is much to be learned from these prompt copies. A plan of the stage is frequently given on one of the blank interleaved pages.

“Monk” Lewis’s *Castle Spectre* has a drawing of the set as seen from the house, while Alfred Bunn’s *The Minister and the Mercer* contains a very beautiful water-colour of the scene for Act II. It is extremely fortunate that these little volumes have been saved from dispersal and export, and have found a home in a public museum, where they will be made accessible to students for all time.

By the sale of 3,000 duplicate programmes to Columbia University, New York, Mrs. Enthoven was further able to buy and present four Garrick playbills, one showing him as “Scrub” in *The Stranger*; a note written and signed by Garrick; a bill for properties for three plays at Drury Lane, dated June 1, 1716, and signed by Wilks, Cibber and Booth; a letter written by Macklin in 1773; a bundle of letters from the singer, Ellen Fitzwilliam; letters by T. E. Bellamy, Helen Faust and Julia Glover; and 123 Covent Garden and Drury Lane playbills in very good condition, ranging in date from 1791 to 1804.



Fig. 4.

## DEPARTMENT OF PAINTINGS

**O**WING to the limited funds available for the purchase of art objects, and to the absence of any large gifts or bequests, the acquisitions of the Department of Paintings were fewer than usual. They comprised 18 water-colour drawings, 1 fan-painting, 1 tempera painting, 17 miniatures and 2 silhouettes.

**WATER-COLOUR DRAWINGS.** Francis Cotes, R.A. (1726-1770), is celebrated as a portrait painter in oil and pastel, but so far has not been known as a landscape-painter in water-colour. A beautiful, bluish-grey drawing of an English scene, with trees and figures in the foreground and a country seat in the distance, signed *F. Cotes delt. 1756*, was purchased, and is important as showing the high development of water-colour art in England at that period, as well as adding another name to the list of its practitioners (Plate 16).

Thomas Hearne (1744-1817), one of the best topographical artists of the 18th century, went to the Leeward Islands in 1771 as draughtsman to the Governor, and executed many drawings there. A large and excellent example from this series, called *The Court House and Guard House in the Town of St. John's in the Island of Antigua*, was purchased. It is a typical "stained drawing," in which the shading was done with Indian ink before the local tints were applied. It is most minutely and carefully executed, and may be regarded as an important specimen of Hearne's work (Plate 15b).

A small view by William Pars, A.R.A. (1742-1782), of St. Peter's, Rome, from a point near the Arco Scuro and the Villa of Pope Julius, was purchased. It was painted for Ozias Humphry, R.A., in 1777, and is interesting by reason of its colouring and methods, as it suggests the possibility that J. R. Cozens (1752-1797), who was at Rome in 1778, probably met Pars at this period and was considerably influenced by his technique.

Another 18th-century drawing was a view of *Maidstone Church*, ascribed to J. M. W. Turner, and bequeathed to the Museum by the late Miss Alice Walker. Turner toured in Kent in 1793, and it is possible that the drawing was a result of that trip, but the attribution to him is not regarded as indisputable.

A rather large water-colour drawing of Carnarvon Castle by Thomas Girtin (1775-1802) was purchased (Plate 15a). The drawing dates from about 1800. It appears by no means certain that the artist had visited Wales for several years before this date, but it may be presumed that he painted the view from an earlier sketch. A similar, but smaller and more brightly coloured drawing belongs to Mr. Thomas Girtin. The present example is believed to have been formerly the property of Amelia Long, Lady Farnborough (1762-1837), who, according to Roget, was a favourite pupil of Girtin and was herself a competent painter.

To the first half of the 19th century belong three drawings. *The Market Girl*, by Richard Westall, R.A. (1765-1836), bequeathed by the late Walter Edwin Ledger through the National Art-Collections Fund, shows a country girl with a basket on her lap. It was engraved by I. R. West in 1821, with the well-known distich from Gray's *Elegy*:-

Full many a flower is born to blush unseen  
And waste its sweetness on the desert air.

A subsequent engraving by G. Standfast was used to illustrate two lines in Cowper's *Table Talk*:-

Some cottage beauty strikes the heart  
Quite unindebted to the tricks of art.

A *Landscape with Figures* by William Evans (1811-1858) of Bristol—who must not be confused with his contemporary, William Evans of Eton—adds a fresh name to the collection of water-colours, as the work of Evans, though he was an associate of the “Old” Water Colour Society, was hitherto unrepresented. Evans was not a prolific painter, and his drawings are not often met with. The present example has some affinity with the style of William Müller, who was also a Bristol man.

Alfred Henry Forrester (1804-1872), who used the pseudonym of “Alfred Crowquill,” was a well-known humorous draughtsman. A clever drawing entitled *Beauties of Brighton*, which was made by him at the age of 21, was purchased. It shows promenaders near what is intended to suggest the Brighton pavilion. The figures, which are somewhat caricatured, include the artist; his two brothers; Frederick Augustus, Duke of York; John Liston, the comedian; Mr. Nathan Meyer Rothschild and his wife, *née* Hannah Cohen; Miss Ellen Augusta d'Este and Lieut.-Colonel Sir Augustus Frederick d'Este, children of the Duke of Sussex; Mrs. Thomas Coutts, formerly Harriet Mellon, the actress, and later Duchess of St. Albans; and Talleyrand, the French statesman.



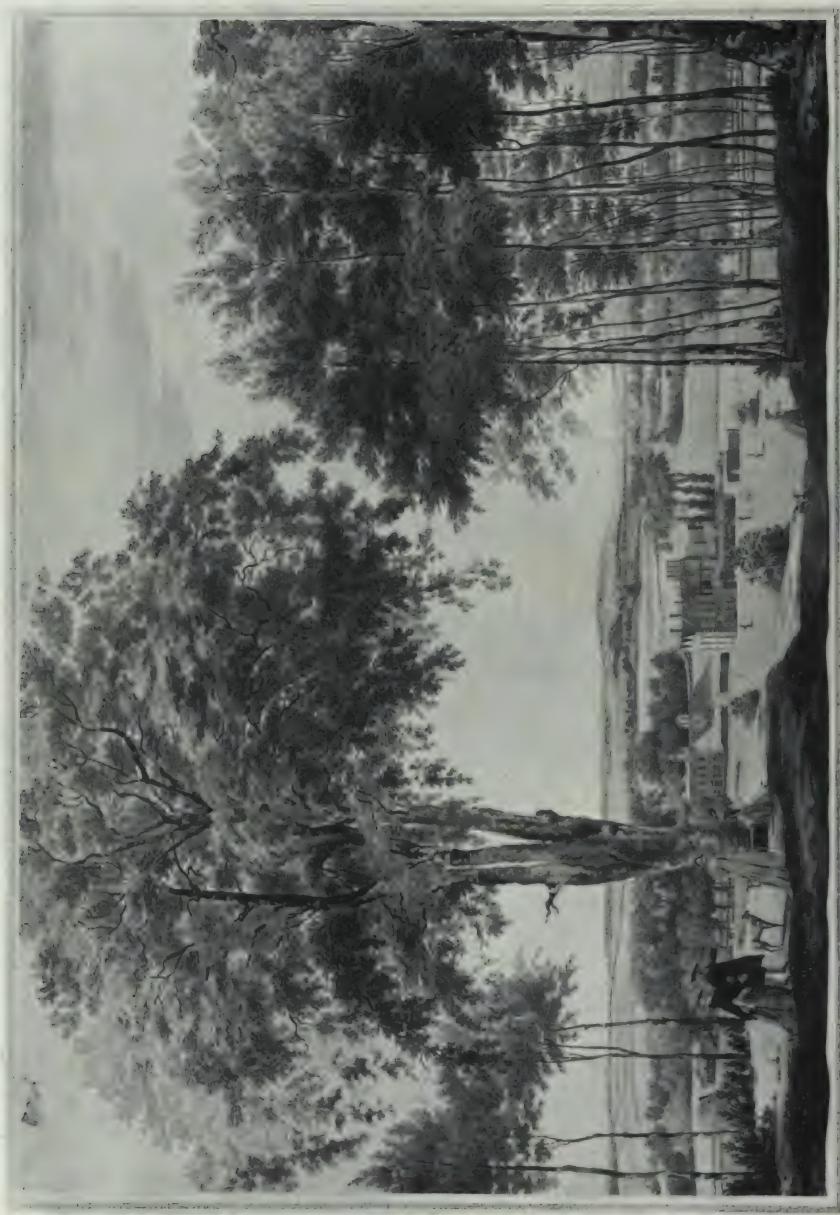
(a)



(b)

(a) CARNARVON CASTLE, BY T. GIRTIN. ABOUT 1800.

(b) THE COURT HOUSE AND GUARD HOUSE IN THE TOWN OF ST. JOHN'S IN THE ISLAND OF ANTIGUA, BY THOMAS HEARNE. ABOUT 1772.



COUNTRY SEAT. WATER-COLOUR DRAWING BY F. COTES, R.A. DATED 1756.



TEMPERA PAINTING EMBLEMATICAL OF THE BRITISH EMPIRE, BY FRANK BRANGWYN, R.A.

GIVEN BY THE ARTIST.



(a)



(b)



(c)

ENGLISH MINIATURES

(a) BY A. COOPER (d. 1660). (b) PROBABLY BY ISAAC OLIVER (d. 1617).  
(c) IN PLUMBAGO, BY G. WHITE (1684?-1732).

(a, b) BOUGHT FROM THE FUNDS OF THE MURRAY BEQUEST.  
(c) BOUGHT FROM THE FUNDS OF THE R. H. STEPHENSON BEQUEST.

## DEPARTMENT OF PAINTINGS

Alfred Downing Fripp (1822-1895), R.W.S., is best remembered for his highly-finished water-colour paintings of figures with landscape backgrounds. Lady Fripp presented to the Museum a drawing by Fripp of *The Monastery of San Rocco at Olevano* in which the figures are accessories, the buildings forming the predominating feature of the composition. This subject is painted largely with body-colour and belongs to the period when the relative claims of opaque and transparent colour were a matter for controversy. Another architectural subject, the gift of Miss Alice J. M. Spiers, is *The Mosque of Omar* by Richard Phené Spiers (1838-1916), some time president of the Royal Institute of British Architects. The drawing is doubly interesting, both for its subject and as an example of the excellent draughtsmanship of this artist, who is commemorated in this Museum by the Phené Spiers Collection of architectural drawings.

Sir Arthur Newsholme, K.C.B., M.A., gave a small landscape by James Smetham (1821-1889), an artist of a mystical and sentimental turn of mind who belongs to the fringe of the pre-Raphaelite group. He was never successful as a painter, but is remembered for his writings on William Blake.

The modern acquisitions included works by George James Coates (1870?-1930), an Australian artist (given by his widow), and Messrs. George R. Rushton (given by Mr. Douglas Thomson), Steven Spurrier (given by the artist) and Henry Tonks, who was for many years Professor at the Slade School. A line and wash drawing called *The Weald of Sussex*, by Victor Charles Riches (1910-1931), which was exhibited at the Royal Institute of Painters in Water Colours after the artist's death, was given by his father, Mr. T. G. Riches. Young Riches was a telegraph messenger and was practically uninstructed in art, but he produced in his brief life some beautiful drawings which showed keen poetical feeling and a promise which was cut short by his untimely death.

**TEMPERA PAINTING.** Mr. Frank Brangwyn, R.A., presented a large design in tempera for part of the intended decorations of the Royal Gallery of the House of Lords which were commissioned by the late Lord Iveagh. It is emblematical of the British Empire, and is typical of the artist's inventive design and opulent colour (Plate 17).

**MINIATURES.** Seventeen miniatures were added to the collection. The oldest of them is a fine portrait (Plate 18b) of a lady, aged 50,

painted probably by Isaac Oliver (d. 1617). It belonged to the late Earl of Moray, and was purchased at Sotheby's with the funds of Captain H. B. Murray's Bequest. The miniature is in excellent condition, except for the flaking of the locket which the sitter is wearing. The miniature itself is in a similar locket, enamelled at the back in claret-colour over a diaper pattern incised in gold; the enamel is damaged and the lid of the locket is missing.

Another miniature purchased with the funds of Captain Murray's Bequest is a portrait of a man (Plate 18a)—probably Prince Rupert or his brother, Prince Charles Louis of Bavaria—by Alexander Cooper (d. 1660), the brother of the better-known Samuel Cooper. This artist's work was not represented before in the Museum Collection. The miniature is signed on the background with minute initials in gold. Alexander Cooper worked principally in Holland and Sweden, and died in the latter country.

English enamel miniatures of the 17th century are not common. A small portrait of a lady in enamel, signed ED. at the back, was purchased. Nothing is known about the artist except that he was working at Coventry in 1693, as is proved by the inscription on a miniature sold at Sotheby's a few years ago.

The Museum has a small but important collection of miniatures in plumbago (black-lead) on vellum. Hitherto it had not contained an example by George White (1684<sup>2</sup>-1732), who was one of the best exponents of the method. The gap has now been filled by the purchase, from the funds of the R. H. Stephenson Bequest, of a portrait of a Mr. William Popple drawn by George White in 1705 (Plate 18c).

Mrs. Edith E. Wilde and Messrs. E. Rhys Jones and H. A. Jones presented, through the National Art-Collections Fund, an excellent and rather early miniature by Charles Shirreff (working 1770-1831) of their ancestor, Thomas Wilkes of Over Seal, Derbyshire. Commander Evelyn Culme Seymour, R.N., gave a profile miniature portrait *en grisaille* of a lady, dated 1794, by H. de Janvry, a French artist who worked in England, and a miniature portrait of a man painted in 1802 by John Wright (d. 1820).

**SILHOUETTES.** Miss Mary T. Burd gave two silhouettes by the famous profilist, Mrs. Edward Beetham. They represent Mr. and Mrs. John Lloyd Jones, of Rovvington and Maesmawr, and are cut out of black paper, whereas the majority of Mrs. Beetham's silhouettes are painted on glass.

## LIBRARY

**G**IFTS. Her Majesty the Queen graciously presented to this Department a copy of the second volume of the *Catalogue of bibelots, miniatures and other valuables (1921-31)* in Her Majesty's collection; the catalogue, the first volume of which appeared in 1920, is privately printed in a limited edition, and each object is illustrated by a photograph.

Two documents, of 1677-8 and 1690 respectively, connected with Sir Robert Vyner, Bart. (d. 1688), and one of 1689 connected with a Mr. Robert Vyner, both of whom held in succession the appointment of Goldsmith to the King, were presented by Lady (St. John) Hope. The last mentioned, which is a statement to the Treasury Commissioners, by the Treasurer of Their Majesties King William and Queen Mary's Jewels and Plate (Sir G. Talbot), of the receipt by the King's Jewel House from Mr. Robert Vyner, H.M. Goldsmith, of various specified "gold workes," and of sums disbursed in connection therewith, mentions also a transaction between Sir R. Vyner's executor and Mr. R. Vyner.

A manuscript volume that had belonged to Sir Henry Cole, K.C.B., entitled *The Parch of Henry Cole, 1821, at Christ's Hospital*, containing exercises and specimens of fine penmanship by him, was given by Mr. Alan Cole, C.B.

A rare, late 16th-century object of technical interest, a German bookbinder's sewing needle with thread, was presented by Mr. Robert E. Stiles, through the British Museum.

Donations through the Friends of the National Libraries included a copy (completed by the insertion of photostats) of the second edition of *The excellency of the pen and pencil*, London, 1688, given by the British Museum.

An extensive collection of press-cuttings, catalogues and illustrations relating to modern art and artists, especially to Mestrovic and the art of the Balkan peoples, collected by the late Mr. V. Collings, were presented by Mrs. V. Collings. Under the will of the late Mr. F. W. Baxter, the library received a collection of 73 books relating to, or containing illustrations by George Baxter.

Among the more important publications presented were: from Mr. Frank Rinder, *Sir James Guthrie, P.R.S.A., LL.D., a biography*, by Sir James L. Caw, 1932; Mr. T. Bodkin's *Hugh Lane and his pictures*, 1932, from the President of the Executive Council of the Irish Free State (Mr. Eamon de Valera); also, catalogues of art collections presented by Mr. George Eumorfopoulos, Mr. G. Blumenthal, Prince Yi of Corea, and the Marquis Tokugawa Raitei, of Tokyo.

**PURCHASES.** Several acquisitions relating to the technical history of the arts have been made: a letter (ms.) by Paul Sandby to John Clerk of Eldin, of 1775, referring to an exchange of prints and their work in etching and aquatinting ("Le Prince's secret"). The printed accessions include:—

*H. Banks*, Lithography; or, the art of making drawings on stone for the purpose of being multiplied by printing; 2 lithogr., 8vo., Bath, 1813 (Plate 19).

*D. de Sagredo*, Medidas del Romano; cuts., 8vo., Lisboa, 1541.

*S. Serlio*, Extraordinario libro (VI) di architettura; 50 engr., fol., Venetia, 1558.

*S. Serlio*, Il settimo libro d'architettura; cuts, fol., Francofurti ad Moenum, 1575.

*J. de Arphe y Villafañe*, De varia commensuracion para la escultura y architectura; cuts, 4to., Sevilla, 1585.

*J. de Glen*, Des habits, moeurs, cérémonies . . . anciennes & modernes du monde. . . . Avec les pourtraicts des habits taillés par J. de G.; cuts, 8vo., Liège, 1601.

*B. Boullay*, Le tailleur sincere; engr. and cuts., 8vo., Paris, 1671.

LITHOGRAPHY;

ON;

THE ART OF MAKING

DRAWINGS ON STONE,

FOR THE PURPOSE OF BEING

MULTIPLIED BY PRINTING.

WITH TWO DRAWINGS.



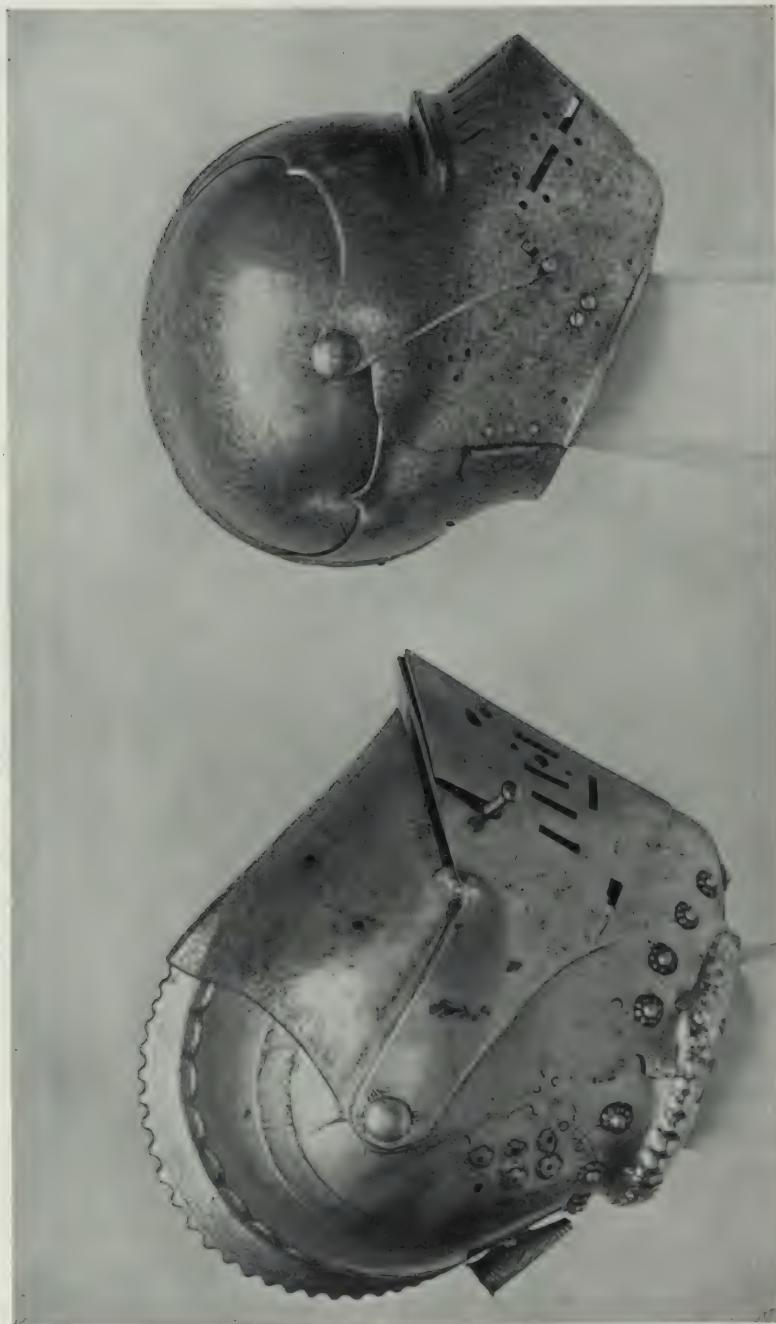
Printed by Wood and Co. at the City Printing-Office,  
and sold by the  
SELLERS OF ARTICLES, CHELTENHAM, &c.

1813.

Price 8s. 6d.



THE FIRST BOOK IN ENGLISH ON LITHOGRAPHY, BY H. BANKES; 1813.



(b)

HELMETS. (a) GERMAN; ABOUT 1560. (b) ITALIAN (MILAN); ABOUT 1510.  
BEQUEATHED BY G. H. RAMSBOTTOM.

## DEPARTMENT OF METALWORK

THE RAMSBOTTOM BEQUEST. The important collection of Arms and Armour bequeathed, through the National Art Collections Fund, by the late Mr. G. H. Ramsbottom, of Alderley Edge, Cheshire, was received too late in 1931 for more than the briefest account of it to be included in the *Annual Review* for that year. This bequest, constituting one of the most important private collections in the country, was welcomed as a valuable addition to the rapidly growing armoury at South Kensington, which owes its beginning largely to the generosity of Major Victor Farquharson, the whole of whose famous collection was bequeathed to the Museum in 1927.

It has been said that no man can properly judge a sword unless he knows how to use one, and the excellence of the swords that form a large part of the Ramsbottom bequest may very well be due to the fact that the collector was himself a swordsman. Rapiers from Toledo, with long slender blades and delicately pierced hilts (Plate 21a), sturdy English broadswords made at Hounslow in the days of Charles I (fig. 5), Scottish basket-hilts that might have been carried by the Highlanders in their last desperate charge at Culloden, elegant French small swords worn at the court of Louis XV—all these and many others are to be found in this remarkable collection.

Of particular interest to fencers are a “foiling” or practice rapier and its left-hand dagger, as used for sword-and-dagger play in the fencing-schools of the early 17th century; they formerly belonged to one of the most famous swordsmen of his day, the late Captain Alfred Hutton, and are described and illustrated in his book *The Sword and the Centuries*.

Fire-arms are represented by richly decorated wheel-lock and flint-lock pistols (Plate 21b), mostly in pairs, and an exceptionally beautiful carbine by Lazarino Cominazzo.

The armour consists of some carefully chosen pieces, among them a Milanese close helmet of about 1510, formerly one of the gems of the famous Laking Collection (Plate 20b); a German helmet of about 1560,

#### DEPARTMENT OF METALWORK

with its etched and gilt ornament in an unusually fine state of preservation (Plate 20a); and a pair of saddle-plates and a chanfron of the Maximilian period, from the collection of Prince Radziwill.

Mr. Ramsbottom also left to the Museum his books on arms and armour, among which are, as might be expected, a number of early works on fencing.



Fig. 5.



Fig. 6.

## DEPARTMENT OF TEXTILES

**C**ARPETS. In 1906 Sir Charles Marling presented to the Museum a specimen of the black silk stuff of which the Kaaba Cloth, or Holy Carpet of Mecca is made, but it is only this year that it has been possible to obtain a piece of the embroidery with which, in parts, it is ornamented. The panel now acquired is of a coarse black satin, heavily embroidered in gold and silver thread. The design consists of a niche-form, and the details include decorative script and a floral border. These cloths or hangings for the Kaaba are said to be made each year by one family in Cairo.

**COSTUMES.** An addition of the first importance is a man's suit, coat, waistcoat and breeches, of magenta and orange figured silk, in almost perfect condition. This has been presented by Miss Clayton East and, to judge from its cut, dates from the period of George II, probably about 1740. This, when it has been suitably mounted, will be the finest man's suit of the earlier 18th century in the Museum's costume collection.

Miss E. J. Macbean again gave some interesting dresses, of which the most important is one of red silk crepe in the "Empire" style. It is in very good condition, and as most dresses of this style are in pale colours, its bright tone will make it stand out among the costumes of this period on exhibition.

An interesting woman's costume from the Khotan region of Chinese Turkestan was given by Captain G. Sherriff. It is of 19th-century date, and consists of a long outer coat, a sleeveless inner coat, loose trousers, and a long shirt worn over the trousers—all of different coloured silks heavily embroidered with floral patterns in machine chain stitch. There are also leggings and shoes of soft leather, with trimmings of appliqué velvet, and a turban-shaped hat of stiff silver embroidery, from which hang long chains of coral and silver. A remarkable point about the costume is its large size, since the Mongolian inhabitants of Central Asia are naturally small in stature, but the population of Turkestan is racially very mixed, and this costume would appear to have been made for a woman of mainly Aryan blood.

**EMBROIDERIES, ECCLESIASTICAL.** A small group of Greek Church embroideries is a welcome addition to the collection of ecclesiastical vestments, which was distinctly weak in this respect. These embroideries, though none of them can be dated before the later sixteenth century, are artistically valuable in showing the persistence of the Byzantine tradition. The oldest piece is a fine *Epigonation* representing Christ washing the disciples' feet (fig. 8). This bears an inscription showing that it was made for Ioasaph, Bishop of Larissa, and the date 6095 A.M., which is equal to 1587 A.D. It is in excellent condition, dignified and restrained in composition, and finely worked. The subject is interesting in that Mark and Luke are included among the disciples, and Thaddeus or Thomas and James the Less are omitted.

An *Epitaphios Sindon* of the early eighteenth century dated, if the much worn inscription is read correctly, to 1712, is the next in importance. It shows the later development of the subject of the Entombment, which always appears on an *Epitaphios*. In the earliest representations<sup>1</sup> only the dead Christ is shown, lying on a stone and guarded by angels with *ripidia*. In the later representations more and more figures are introduced, and the nobility of the scene is obscured by a tendency to the dramatic and sentimental. The Maries, St. John,

<sup>1</sup>Millet, *Iconographie de l'Evangile.*, p. 489 ff.



(a)

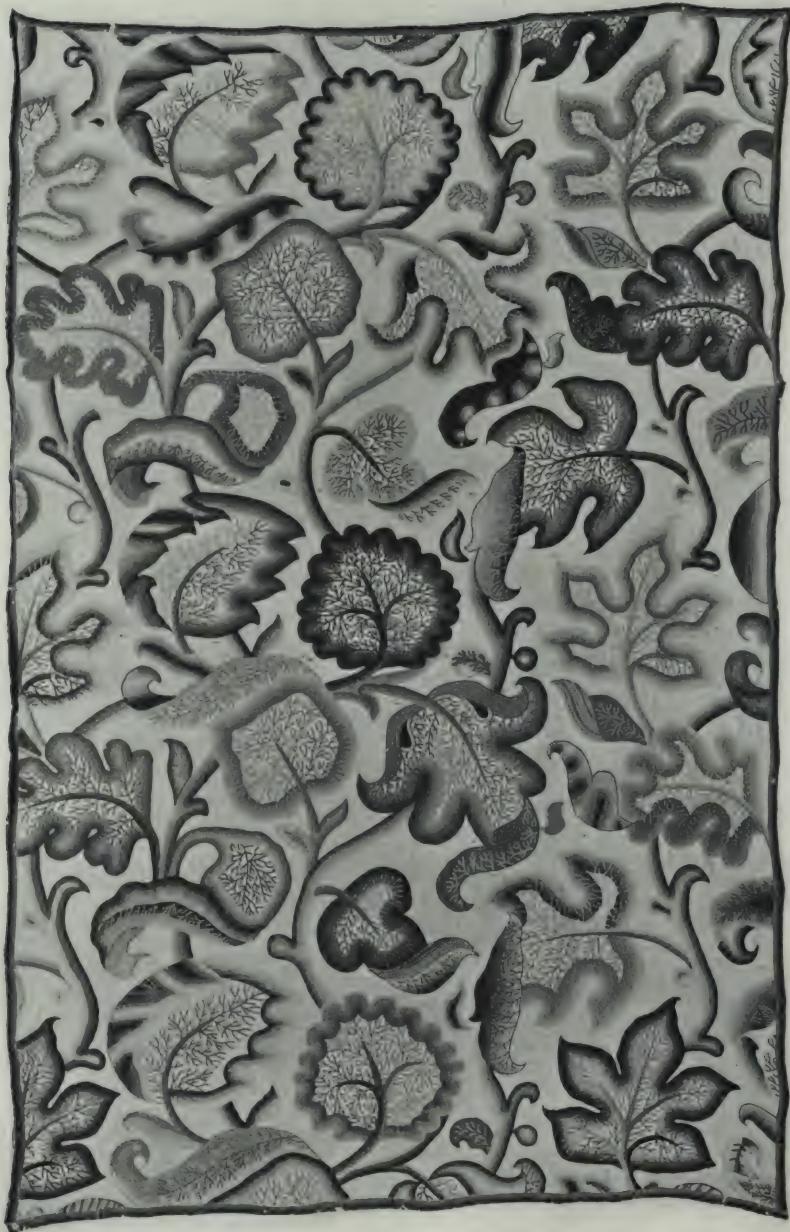


(b)

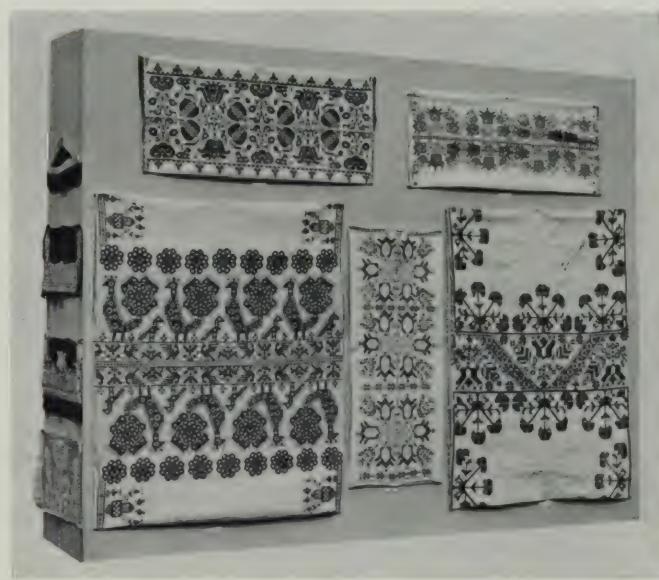
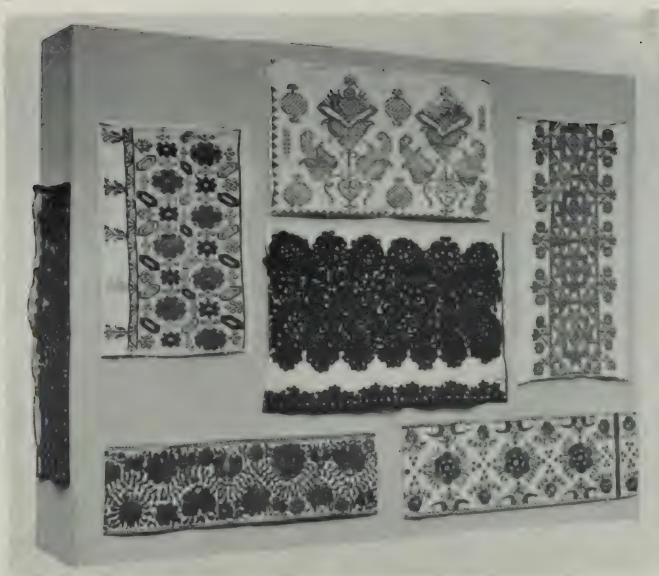
(a) RAPIER. SPANISH; ABOUT 1630.

(b) FLINT AND WHEEL-LOCK PISTOLS. 17TH AND 18TH CENTURIES.

BEQUEATHED BY G. H. RAMSBOTTOM.



EMBROIDERED BED CURTAIN. ENGLISH; MID-17TH CENTURY.



HUNGARIAN EMBROIDERIES. 18TH AND 19TH CENTURIES.

GIVEN BY DR. J. WOLFNER AND THE HUNGARIAN MUSEUM OF APPLIED ART, BUDAPEST.



LANDSCAPE WOVEN IN VELVET. FRENCH; DATED 1878.

GIVEN BY MRS. ESTILL MASON.

Nicodemus, and Joseph of Arimathea, as well as other persons, are often figured, and a domed tabernacle stands above the dead Christ. This *Epitaphios* came from Constantinople and was, to judge by its inscriptions, once the property of the monastery to which it was given by a number of pious men. It is also remarkable in that it bears the names of the women, Despoina, Argyra, and Alexandra, who worked it. Further study of the inscription may possibly throw more light on its history. Another interesting piece is a frontal with a representation of Christ as the Emmanuel in a chalice, like that on a frontal in the Benaki Museum at Athens. Round the edge is a binding of a Turkish silk tissue not later in date than the early 17th century. The other pieces in the collection comprise a pair of *Epimanikia* with a representation of the Annunciation and a stole with figures of the Apostles.

**EMBROIDERIES, ENGLISH.** The outstanding acquisition in this group is the fine long pillow presented by Mrs. Cotton in memory of her husband, Captain Francis Cotton, R.I.M. It is worked in tent stitch with silk on linen (fig. 6). In the centre are the arms of Warneford impaling Yates, exemplifying a marriage which took place before 1542. The coat of arms is surrounded by a formal wreath of flowers and leaves, much resembling the wreaths on the table cover which formerly belonged to Lord St. John of Bletso, and is dated to about the middle of the 16th century. On either side of the centre is an admirably composed design of large leaves among which toads are concealed, while dragon flies and moths flutter above. All round is a well drawn border of honeysuckle pattern. From its excellent style and condition this is one of the best examples of mid-16th-century embroidery in the Museum.

The executors of the late Mrs. Reynolds gave, in accordance with her wish, part of a 17th-century (probably of the third quarter) bed curtain worked in crimson wool on the usual twill of cotton and linen. The design is of large conventional leaves and flowers, rather light and pleasing in treatment. Another bed curtain of the same century was bought. It is worked in the same materials with a tall pattern of waving stems with curling leaves, and shows a heavier treatment, and is to be dated probably to the middle of the century (Plate 22). The colouring is skilfully handled so that a monotone effect of blue green is obtained, though several shades are actually employed. Miss Laura Schomberg gave a silk apron embroidered with gold and silk, and dating probably from about the middle of the 18th century. The

aprons of the earlier part of the 18th century are long in proportion to their width, and those of the middle of the century short in proportion to their width. This is daintily worked with floral sprigs in polychrome silk and gold, and is in perfect condition. The pocket slits have not been cut through for use, though the upper edge is seamed for a draw-string.

**EMBROIDERIES, EUROPEAN.** A representative selection of Hungarian embroideries of the 18th and 19th centuries, given by Dr. Julius Wolfner of Budapest, and the Hungarian Museum of Applied Art, Budapest, through its Director, Dr. G. de Végh, came as a very welcome addition to the collection of peasant embroideries (Plate 23). This collection consists mainly of types which are little known in this country, and shows how great a variety of traditional patterns and stitches has survived in the various provinces almost up to the present day. In view of the increasing attention which is being paid to peasant arts and crafts in this country, under the guidance of such societies as the National Federation of Women's Institutes and the Bureau of Rural Industries, this gift is of considerable importance, especially as peasant embroideries of good quality are becoming yearly more rare. Two other interesting pieces were added to this group. The Co-operative Society of the National Association of Hungarian Home Industries gave an embroidered cut work panel from a sleeve. This is worked in cotton on cotton with an attractive traditional design in gold, and dates from the 19th century. The second piece is a man's apron, worked in cotton on cotton with a medley of charming, light-coloured flowers, repeated in the characteristic fashion of folk art. It also dates from the 19th century.

Mr. Frank Green once again added to his numerous benefactions by the gift of an important embroidered Dutch bedspread. This is worked in polychrome wools, silk, chenille and metal thread on canvas, and displays a "Chinoiserie" design of a type unusual in embroidery, though often seen in tapestry. This probably dates from about 1700 and is, for the time being, appropriately exhibited on the bed "in the Chinese taste" from Badminton.

A cotton coverlet, finely quilted and embroidered with linen, was presented by Mr. Thomas Pegram. This is said to have come from Liège, and to have been used as a christening cloth. It dates from the early 18th century, and certainly resembles ancestral christening cloths belonging to families in the Netherlands.

#### DEPARTMENT OF TEXTILES

**LACE.** The art of the Brussels lace-maker is illustrated this year by two very fine specimens, a century apart in date. Miss Venetia Cooper gave a long flounce of the "mixed lace" popular in the first half of the 18th century, in which the techniques of the needle and the bobbin appear side by side. In this flounce the pattern is in bobbin, and the ground in needlepoint and bobbin lace.

In the first half of the 19th century the typical Brussels method was to apply bobbin-made patterns to machine-made net, and a large shawl, presented by Mrs. Emma Kent, is a very beautiful example of this type of work. The shawl was purchased in Paris by the donor's mother in 1866, and the pattern of naturalistic flowers and scrolls is particularly graceful and well-designed.

Under the bequest of Mrs. Reynolds was received a long border of bobbin lace of the early 18th century, either Flemish or North Italian. A very unusual feature in the date, 1708, appearing in the centre of one of the large flowers which compose the pattern. Dated lace is extremely rare.

**PRINTED FABRICS, AMERICAN.** Messrs. W. & J. Sloane, of New York, presented a collection of modern American printed cotton fabrics, most of which were designed in 1930 by Miss Ruth Reeves. They form an interesting complement to the Stehli silks, of which the Museum possesses a number of examples, and illustrate on a larger scale the application to textile printing of modern principles of design. In this sphere of textile art America is at present the only rival of France.

**WOVEN FABRICS, ENGLISH.** Jacobite inscribed garters, though not numerous, are well-known, and the Museum possesses two, one with the words "Our Prince is brave, our Cause is just," the other, made up into a pincushion, with the inscription "God bless P.C. and down with the Rump." The reference to the Rump parliament, which was dismissed in 1653, apparently dates the garter as pre-Restoration<sup>1</sup> but a similar type of garter was widely worn in the early 18th century. The *Gentleman's Magazine* for 1748 speaks of garters "daubed with plaid and crammed with treason" which were "first introduced in the late rebellion by some female aid de camps." A typical motto on these garters is "Come let us with one heart agree To pray to God to bless P.C." Garters of this nature must, therefore, have been made before the Restoration, when "P.C." refers to the

<sup>1</sup>Beard, C. R., in the *Connoisseur*, vol. lxxxvi, p. 384.

prince who became Charles II, and also in the 18th century, when "P.C." is the Young Pretender, or else, as has been suggested,<sup>1</sup> the garters all belong to the time of the Jacobite risings of the 18th century. On the latter theory, the reference to the Rump can have had no contemporary significance, but a vital force often attaches to past events and past slogans, as witness the emotions roused in Northern Ireland, even to-day, by a reference to Boyne Water. There is some evidence, too, in support of this view. The *Manchester Magazine* for December, 1746, says "several loans (*sic!* ?looms) have been lately employed to furnish garters, watch-strings, etc., with this elegant motto, 'God bless P.C. and down with the Rump.' "

In the light of these Jacobite garters, great interest attaches to the acquisition by the Museum, this year, of what is, so far, the only known example of a Whig garter. It is woven with the words "George Lewis by the grace of God King of Great Britain France and Ireland Defender of the Faith 1714," and must have been made for the supporters of the Revolution of 1688 and the Protestant succession.

WOVEN FABRICS, EUROPEAN. Professor G. H. F. Nuttall presented in memory of his mother, Mrs. Magdalena Nuttall, a large series of small specimens of textiles of all kinds collected by her mainly in Italy. Most of the pieces are Italian or European silks and velvets, and form a valuable addition to the reference collection of textiles, which has recently been rearranged, so as to be more readily accessible for students and designers. It is impossible to describe in detail the Nuttall Collection, which includes also braids and gimps, but mention must be made of an interesting group of Roman silk braids which bear the arms of Pius IX and of high dignitaries of the Church, and were used for liveries or carriage trappings.

Mrs. Estill Mason gave an exceptional piece of French velvet of the last quarter of the 19th century. It is a woven landscape (Plate 24), apparently of the style of the late 18th century, and bears the names of the artist, A. Malpertuy (1823-1897), and of the makers, F. Furnion et Cie, Lyon, as well as the date 1878.

It is rendered throughout in soft brown tones, which give almost the effect of a mezzotint. It is a *tour de force*, and is an example of wonderful skill and unusually fine weaving.

<sup>1</sup>Buckley, F., in the *Connoisseur*, vol. lxxxvii, p. 123, with Mr. Beard's rejoinder; S. Seligman—Talbot-Hughes, *Domestic Needlework*, pl. xvi, p. 54.



ENGLISH CHAIRS. (a) COVERED WITH SOHO TAPESTRY; ABOUT 1710. (b) MAHOGANY.  
STYLE OF R. MANWARING; ABOUT 1765.  
BOTH GIVEN BY MR. FRANK GREEN.



WALNUT GATE-LEG TABLE. ENGLISH; ABOUT 1690.

## DEPARTMENT OF WOODWORK

THE additions to the collection of English furniture and wood-work were much below the average in number, but in quality and importance they maintained the standard of previous years. **HENRY VIII'S TABLE-DESK.** The collection of early furniture was notably enriched by the acquisition of a table desk of walnut decorated with painted and gilt leather, which was purchased out of the funds of the Murray Bequest (*Frontispiece*). On the outer lid is a design of interlaced strapwork enclosing the heraldic badges of Henry VIII and Catherine of Aragon, the Portcullis, the Tudor Rose, the impaled Rose and Pomegranate, the Fleur-de-Lys, the Castle (with cypher H.R.) and the Sheaf of Arrows. The inner lid bears the King's arms encircled by the Garter, with *putti* blowing trumpets as supporters. On either side are figures of Mars in armour and Venus with Cupid under Renaissance canopies after woodcuts dating from about 1510 by Hans Burgkmair, the celebrated German engraver (see M. Geisberg, *Der deutsche Einblatt-Holzschnitt*, nos. 492 and 494).

The interior of the desk is fitted with small drawers, and the decorations include a medallion head of Christ, besides heads of Paris and Helen, and a figure of St. George. On a parchment border below the lid may be deciphered the words "Henrico Octavo Regi Angliae Dei . . . Religionis Christianae Maxime Protectori . . ." Below are traces of earlier lettering from which, apparently, this inscription was copied. The original outer covering, probably of velvet, was replaced about 1700 by shagreen with contemporary brass mounts.

Small fitted desks and writing cabinets were among the foreign novelties introduced into England early in the 16th century, and many such desks covered with leather or velvet and "garnyshed with gilt nayles" are described in the well-known inventories of Henry VIII and Catherine. The display of the Queen's badges indicates that this desk dates before the issue of the divorce was first publicly raised in 1526.

Apart from its historical associations, it represents an extremely rare type of furniture. The painted and gilt leather is probably the work of one of the many alien craftsmen employed by Henry VIII, while the cornucopiae and arabesque patterns on the desk front are reminiscent of the decoration in Cardinal Wolsey's Closet at Hampton Court.

**A WALNUT GATE-LEG TABLE.** Small tables with folding tops supported on legs which are constructed to form a hinged "gate" were in general use throughout the 17th century. After the Restoration, when walnut had become the fashionable wood, it was sometimes employed for these tables, which had hitherto been made of oak. A walnut table of this kind, acquired by purchase, is of exceptional quality, and remarkable for the elegance of its turned baluster supports ending in boldly scrolled feet (Plate 26).

**THE 18TH CENTURY.** Two other tables purchased by the Museum are mainly notable for their lacquered decoration. Furniture of this kind, first popular in the time of Charles II, again became fashionable about the middle of the 18th century when the Chinese style, a curious medley of Oriental and European motives, became for a while a popular craze. The decorative possibilities of lacquer were fully exploited on varieties of furniture which show no hint of Oriental influence in the design. These tables, both of purely English form, are lacquered in black and gold. The earlier has a tripod stand carved in the style of about 1760, while the other is a Pembroke table with taper legs, a type which is rarely found decorated in this manner.

In libraries of this period, steps were generally provided to enable a reader to reach books on the upper shelves. In a set purchased by the Museum the hand rail and steps are so arranged that when folded up they fit into the framework of an oblong table and are completely concealed. The maker of these steps is identified by his trade label, which is inscribed: *Hervé fecit, No. 32 John Street, Tottenham Court Road.* He was among the craftsmen employed to furnish Carlton House for George, Prince of Wales, and is described in the accounts as Francis Hervé *French Chair Maker*. In 1789 his estimate for work to be carried out at Carlton House amounted to no less than £3,000.

**GIFTS.** A small but important group of English furniture hitherto on loan was presented to the Museum by Mr. Frank Green. The earliest in date is a 17th-century oak side table of octagonal form with a hinged top supported on a "gate" having deep shaped rails. Of the period of Queen Anne is a pair of chairs covered in tapestry, probably of Soho manufacture (Plate 25a). The design on the backs consists of bouquets of flowers in vases set on scrolled pedestals, the seats being decorated with floral sprays and foliage. These tapestry covers, which are remarkably fine in colour and composition, resemble those on a

celebrated set of furniture formerly at Belton House. Fifty years later in date is a pair of chairs of carved mahogany in the style of Robert Manwaring, who published his *Chair Maker's Guide* in 1766 (Plate 25b). They have oval backs formed of interlacing scrolls, carved with foliage and acanthus ornament. The seat rails are decorated with a key pattern, and the straight legs are united by stretchers. These chairs are the work of an original designer, and the carved decoration is of high quality.

The Museum's collection of English clocks, which is still far from representative, was strengthened by Mr. Robert Shaw's gift of two examples from the well-known collection formed by his father, the late Mr. Norman Shaw, R.A. The first of these is a bracket clock (fig. 7) in an ebonised pear-wood case, with embossed brass mounts, signed *Charles Gretton London*. This craftsman worked at "The Ship, Fleet Street," and was Master of the Clockmakers' Company in 1701.

The second is a tall case clock of carved mahogany, by Benson of Whitehaven, dating from about 1760. It has an elaborate astronomical dial showing the days of the month, the phases of the moon, and the position of the sun at sunrise and sunset.

**CHINESE FURNITURE.** A bedstead and three large cabinets (Plate 27), presented by Mr. W. Ernest Blake, are fine examples of Chinese lacquered furniture of the reign of Ch'ien Lung (1736-95) and types hitherto not represented in the permanent collections. The cabinets and bedstead are all lacquered red and decorated with landscapes and figure subjects carved in relief and gilt.



Fig. 7.

## INDIAN SECTION

**O**F the fifty-seven acquisitions received by this Section in the year 1932, only one was purchased; the remainder having been given or bequeathed. The purchase was a carved chlorite panel (stela?) from Nalanda. The gifts included a handsomely embroidered cashmere cover from Delhi, given by H. M. Queen Mary, who also gave two ceremonial garlands (Har) and a spice-bag of silver-gilt thread, etc., from Lucknow, which had been presented to H.R.H. The Prince of Wales during his tour of India in 1921. The remainder of the acquisitions will be found detailed in the summary list of Gifts and Bequests.

**SCULPTURE.** The most famous of the mediaeval Buddhist Universities was situated at Nalanda (Baragaon), in the Bihar sub-division of the Patna district of the Bengal Presidency. According to Coomaraswamy, this University was founded by the Gupta Emperor Narasimha Baladitya (467-473), and was ultimately destroyed by Muhammadan iconoclasts about the year 1197 A.D. During the six centuries of its existence, this great Monastery-University was continually added to by the Kings of the Pal and Sena dynasties of Bengal, so that, at the height of its fame and magnificence in the 7th-10th centuries, it was capable of housing 10,000 students at one time. The doctrinal and iconographical norm of Nalanda determined the standard for countries so far apart as Nepal, Burma and Cambodia on the one hand, and Java and Sumatra on the other. The small stela under notice (Plate 28) is of blackened chlorite, carved in high relief with the figure of the Bodhisattva of Spiritual Power, Vajrapani, who is seen seated on a "lion-throne" in the attitude of "royal-ease," holding his emblem, the Sceptre of Spiritual Power (Vajra) with his right hand before the breast. The pendant left-hand holds the stem of the Blue Lotus (nila utpala), whose flower blooms at shoulder-level. On the aureole behind the head, and round the top of the panel is the "Buddhist Creed" in Magadhi characters of the 10th century. Fortunately, it is possible to date this carving almost to the very year, for in the Indian Museum at Calcutta is a companion panel from Nalanda, showing the goddess Vagishvari, bearing the dated inscription "In the first year



LACQUERED CABINET. CHINESE, PERIOD OF CH'ien-Lung (1736-1795).  
GIVEN BY MR. W. ERNEST BLAKE.



VAJRAPANI. BLACKENED CHLORITE. NALANDA; ABOUT 910.

## INDIAN SECTION

of the rule of Gopaladeva" (II), *i.e.*, 910 A.D. In addition to its interest as the plastic interpretation of a profound spiritual idea, this panel is important as a key-piece for the growing study of the Buddhist sculpture of the Pala kingdom.

**TEXTILES.** Her Majesty Queen Mary graciously presented a handsomely embroidered cover, worked at Delhi probably about the year 1850. It is composed of squares and bands of scarlet, pale-blue, mauve and black cashmere twill cloth, stitched together and worked over with gold and silver thread and brightly-coloured silks, with lotus-flowers and other floral motives in rings and bands. Later in the year Her Majesty further presented two of the ceremonial Garlands (Har) and a spice-bag, which were presented to H.R.H. The Prince of Wales on his visit to Lucknow during his Indian tour in 1921. These gorgeous decorations are made entirely of gilt silver strips, thread and spangles (in one garland with the addition of jewels and seed-pearls), picked out with touches of coloured silk.



Fig. 8.

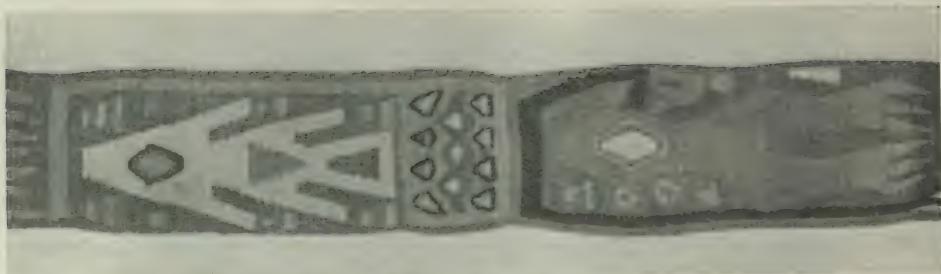


Fig. 9.

## DEPARTMENT OF CIRCULATION

**C**OMPARATIVELY few gifts were received during the year under review, and owing to the severe restriction of funds the number of important purchases to be recorded is much smaller than in previous years.

**CERAMICS.** The collection of Chinese pottery of the earlier periods which has been formed during recent years was augmented by the purchase of an exceptionally fine bowl (Plate 29a) of white earthenware covered with a clear crackled glaze of slightly greenish tinge. In shape the bowl is low and wide with the rim sensitively incurved. It is an admirable example of pure ceramic form under the T'ang dynasty (618-906 A.D.). Less refined, but more impressive, is a tall jar (Plate 30a) of very soft grey earthenware, dating from the Han dynasty (206 B.C.-220 A.D.). Standing 18 inches high, it has a tall narrow neck and a globular body decorated in relief with *tao t'ieh* masks. The jar is provided with a hole for a cord or wicker handle. The glaze was originally the familiar green glaze of Han pottery, but has been changed by decomposition to a silvery hue in which traces of the original colour are still visible. The Department also purchased a squat water-bottle of buff stoneware with decoration incised before firing through a dark-brown glaze (Plate 29b). This belongs to a type associated with the kilns of Tz'u Chou in the province of Chihli, and dates from the Sung dynasty (960-1279 A.D.). It is a particularly fine example of its class.



(a)



(b)

(a) BOWL, EARTHENWARE. CHINESE; T'ANG DYNASTY (618-906 A.D.)  
(b) BOTTLE, STONEWARE, WITH INCISED DECORATION. CHINESE; SUNG DYNASTY  
(960-1279 A.D.)



(b)



(a)

EARTHENWARE BOTTLES, (a) CHINESE; HAN DYNASTY (206 B.C.-220 A.D.). (b) PERSIAN; 13TH CENTURY.

Only one noteworthy specimen of Persian pottery was acquired—a 13th-century bottle of globular form, with tall neck and cup-shaped orifice (Plate 30b). This piece is decorated with horizontal flutings executed on the wheel, and is covered with a rich turquoise-blue glaze. The form of the neck shows affinities with certain glass bottles of a type discovered on the 9th-century site of Samarra on the Tigris.

By exchange with the South Wiltshire and Blackmore Museum, Salisbury, the Department made several interesting additions to its collection of Continental porcelain of the 18th century. Among them is a group of white hard-paste porcelain showing a man playing bagpipes to a lady; it dates from about 1770 and was probably made at the Italian factory of Doccia. A sugar-basin with cover, made about 1770-80 at the Duke of Brunswick's factory at Fürstenberg, is painted in colours with domestic birds in a style initiated by C. G. Albert. The exchange also included a small undecorated tea-pot of French design, which was probably made about 1775 as an experiment in hard-paste by a manufacturer such as J. A. Hannong of Strasburg.

Contemporary porcelain is represented by two figures of white glazed porcelain ("blanc de chine") modelled by A. Malinowski at the Royal Copenhagen Porcelain Works about 1931. The smaller of the two, representing a child seated with crossed knees and entitled *Iceland Girl*, is particularly well modelled and possesses much charm. The Department also purchased a contemporary Meissen figure of Cupid by Paul Scheurich, painted in colours.

**GLASS.** The principal acquisitions of glass illustrate the adaptation of traditional glass processes to the style which has come into vogue in Europe during the last fifteen years. A striking example of wheel-cut decoration is a heavy crystal vase designed by Jacob E. Bang and made at the Holmegaard Glass Works, Denmark. The design consists of six pairs of spiral channels, cut deep and matt-polished, and gives the vessel an ascending rhythm of great power. Another notable example of wheel-cut decoration is a vase with a slim figure of a girl executed in sweeping curves, from a design by Richard Süßmuth of Penzig-in-Schelsien, South Germany. The use of moulding with an artistic intention, and not merely as a process for reproduction, is well shown by an almost flat dish designed by Mrs. Gerda Stromberg, and made at the Eda Glass Works, Sweden. In this dish the design is partly moulded and partly polished on the wheel; it consists of narrow radial panels on the upper surface sloped alternately in different planes, so that the different refractions of light are decoratively employed.

TEXTILES. Although interest in the textile products of ancient peoples in an early state of culture is of comparatively recent growth, the supply of such textiles is not great, because they are not likely to be found when buried, except in dry climates. Further, they are not easy to excavate, and the antiquity laws of the countries where they are found do not favour export. Consequently particular importance attaches to a small collection of Peruvian fabrics acquired this year for the travelling collections. They consist mainly of tapestry weavings (fig. 9), but there are also some loom embroideries and examples of double cloth.

When the Spaniards conquered Peru in 1530, they found there a highly developed civilisation which had already produced a consistent tradition of art. The effect of the Spanish conquest was to impose European styles upon this native tradition, and the interest of the student of to-day is centred on the pre-Conquest productions which show the national tradition untouched. Incidentally, it may be said that the term "Peruvian" connotes not only the modern Peru, but the whole Andean area.<sup>1</sup>

The dating of pre-Conquest Peruvian fabrics presents many difficulties, and without the opportunity for extensive comparison, any suggestions can only be tentative. It seems, however, that the bulk of the collection recently acquired probably belongs to the late Chimu and Nazca period (A.D. 900-1400), the name given to the civilisation which flourished on the coast before the Incas swept down from the plains above Cuzco, and established the empire which was overthrown by the Spaniards.

These Peruvian fabrics were the only addition of outstanding importance to the travelling collections of Historic textiles. In the subsection of Modern work, several interesting additions can be noted. Messrs. W. & J. Sloane of New York generously presented over thirty examples of their cottons, voiles, and velvets printed with designs by Miss Ruth Reeves; and an extensive collection of more than fifty specimens of modern British Textiles was received on long loan from the British Institute of Industrial Art. Modern printed or woven fabrics with designs by Duncan Grant and other British artists, by Raoul Dufy and Robert Bonfils, were purchased: also three modern embroideries by D. L. Bishop, R. W. Grierson, and G. A. Wyllie.

A large number of Posters were given by the London and North Eastern Railway Company, the Southern Railway Company, and by

<sup>1</sup>A. P. Means, *A study of Peruvian Textiles*, 1932.

DEPARTMENT OF CIRCULATION

the Underground Railways of London. Examples of Printing were given by the Curwen Press and by the Leicester College of Arts and Crafts. A list of other gifts and purchases will be found on page 61 below.



Fig. 10.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES FOR THE YEAR 1932

*Objects already described in the text of the Review are not included in the following lists, nor has it been possible to mention all the gifts by which the Museum has benefited, especially in the Library and the Department of Engraving, Illustration, and Design.*

*All objects have been purchased except where otherwise stated.*

### DEPARTMENT OF ARCHITECTURE AND SCULPTURE

RELIEF IN CARVED WOOD. Coptic; 6th-7th century. *Given by Mr. A. L. B. Ashton.*

SEVERAL FRAGMENTS OF STUCCO WORK. From Hira. Mesopotamian; 8th century. *Given by the Ashmolean Museum, Oxford.*

FRAGMENT OF STUCCO WORK. From the Alhambra. Hispano-Moresque; 14th century. *Given by Mrs. F. M. Noel.*

TOMBSTONE; with an Arabic inscription bearing the name "Sheikh . . . Mohammed b. Abu Bakr." and the date A.H.904 (1557 A.D.). Arabic; 16th century.

THE VIRGIN OF THE IMMACULATE CONCEPTION. Statuette in painted wood. Spanish(?); late 16th century. Previously on Loan. *Given by Mr. Frank W. Green.*

THE ADORATION OF THE MAGI AND THE PRESENTATION IN THE TEMPLE. Plaquettes in lead. German; second half of the 17th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

ST. PAUL. Statuette in terracotta. Italian; 17th century.

SCAGLIOLA PANEL. By John Augustus Richter. English; dated 1809. *Given by Mr. B. Theodore.*

SIR HENRY IRVING (b. 1838; d. 1905). Death mask in gilded plaster. By Sir George Frampton. English; 20th century. *Bequeathed by Mrs. Aria.*

### DEPARTMENT OF CERAMICS

#### FAR EASTERN POTTERY AND PORCELAIN

JAR, stoneware. Early Chinese. *Given by Mr. and Mrs. J. C. Manley.*

BOWL, celadon porcelain. Chinese; period of the Sung Dynasty (960-1279). *Given by Dr. W. M. Tapp.*

WATER-POT for the writing-table, porcelain, copper-red glaze. Chinese; mark of Hsüan Té (1426-35).

JAR, blue-and-white porcelain. Chinese; reign of K'ang Hsi (1662-1722). *Given by Mr. C. H. Leser.*

DISH. Chinese porcelain decorated in England. Early 19th century. *Given by Miss Mildred Moore.*

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

### CONTINENTAL AND AMERICAN EARTHENWARE AND STONEWARE

TWO TILES. Spanish; 17th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

STOVE, enamelled earthenware. Swiss (Winterthur); late 17th century. *Given by the Executors of the late Ludwig Breitmeyer.*

LARGE VASE. German (Wrisbergholzen); 18th century. *Given by Messrs. Charlesworth and Co.*

VASE, enamelled earthenware, painted in colours and gilt. German (Künersberg); about 1745.

DISH, peasant earthenware with slip decoration. Pennsylvania; 18th century. *Given by Miss Marion Thring.*

DISH, peasant earthenware. German (Bavarian); 19th century. *Given by Mr. S. Pace.*

### ENGLISH EARTHENWARE AND STONEWARE

MUG, brown stoneware, with the crowned cipher of Queen Anne. Staffordshire; about 1710. *Given by Mr. Geoffrey Bemrose.*

PLATE, delft ware, inscribed "Elizabeth Bridgman 1754." Bristol. *Given by Mr. Frank Hurlbutt.*

GIANT JUG, earthenware, with lustre and enamel decoration. Staffordshire; early 19th century. *Given by Mr. Eric Bullivant.*

TWO FIGURES, earthenware. Staffordshire; about 1840. *Given by Mr. J. D. Kennedy through the National Art-Collections Fund.*

### CONTINENTAL PORCELAIN

TEA-CANISTER AND CUP. Italian (Venice: Vezzi factory); about 1725.

PLAQUE, with a portrait of the Empress Maria Theresa. Italian (Doccia); about 1745.

COFFEE-POT. Italian (Doccia); about 1750. *Given by Mr. A. L. B. Ashton.*

GROUP of a lady and gentleman. Italian (Naples); middle of 18th century (Plate 11a).

VASE. Spanish (Buen Retiro); about 1765 (Plate 12d).

GROUP: Hercules and the Nemean lion. Italian (Venice: Cozzi factory); about 1770 (Plate 11b).

COFFEE-POT. German (Fulda); about 1775. *Given by Mrs. Charlotte Eddy.*

PLATE. Tournay; about 1775. *Given by Mr. A. Stanley Johnson.*

PLATE. German (Nymphenburg); about 1775. *Given by the Rev. G. A. Schneider.*

CHOCOLATE-POT and SUGAR-BASIN. German (Rauenstein); late 18th century. *Given by Sir Lionel Faudel-Phillips, Bart.*

A COLLECTION of modern porcelain made at Potschappel near Dresden. *Given by the Sächsische Porzellanfabrik zu Potschappel.*

### ENGLISH PORCELAIN

PLATE. Longton Hall; about 1755. *Given by Mr. Cecil Higgins.*

CUP AND SAUCER. Worcester porcelain imitating Saint-Cloud; about 1755. *Given by Mr. A. Stanley Johnson.*

DISH and CUP AND SAUCER. Staffordshire. *Given by Mr. J. Rosen.*

SAUCER. Derby; about 1800. *Given by Messrs. Mortlock, Ltd.*

FIGURE OF CLEOPATRA. Staffordshire (probably Enoch Wood's factory, Burslem); early 19th century. *Given by Mr. N. Baker.*

PLATE, marked "New China Works Worcester." Worcester (Grainger's factory); about 1815. *Given by Mr. C. H. B. Caldwell.*

CUP AND SAUCER. Derby; about 1815. *Given by Mrs. M. Neill.*

### GLASS VESSELS

EWER. Netherlandish; 17th century. *Given by Mr. Cecil Davis.*

VASE AND COVER, and a BOWL AND STAND, opaque white glass, painted with landscapes in brown and red. Italian (Venice); about 1725 (Plate 12a and b).

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

TAZZA, opaque white glass, painted in colours. Italian (Venice); about 1730 (Plate 12).

SWEETMEAT-GLASS. English; early 18th century. *Given by Colonel W. E. Clark, C.M.G., D.S.O.*

WINE-GLASS. Scottish; late 18th century. *Given by Mr. Keith Murray.*

JUG, mottled glass. English (Wrockwardine); early 19th century. *Given in memory of the late Mrs. Ellis.*

A COLLECTION of Danish and other glass. *Bequeathed by the Hon. Miss F. M. M. Talbot.*

### STAINED GLASS

TWO TRACERY LIGHTS, with designs partly effaced by iconoclasts. English; 15th century. *Bequeathed by Sir Thomas Legge, C.B.E.*

FRAGMENT. Flemish; 16th century. *Given by Mr. S. Pace.*

PANEL. The Annunciation. By Ion Pace. Late 19th century. *Given by Mr. S. Pace.*

### ENAMELS

SNUFF-BOX, enamelled copper, decorated in colours and with gilt reliefs, some of which are taken from medals commemorating William III's campaign in Ireland and the Battle of Turin (1706). German.

## DEPARTMENT OF ENGRAVING, ILLUSTRATION, AND DESIGN

### ENGRAVINGS, ETCHINGS AND DRYPOINTS

EXAMPLES OF WORK by the following artists were presented: H.M. Queen Victoria (2), H.R.H. Prince Albert, E. A. Armstrong, E. Béjot, E. Blore, E. Dufeu, A. R. Ellis, G. K. Geerlings, J. Jacquemart, A. Legros, W. F. Miller, C. O. Murray, M. Osborne, R. Parr, E. Parry, J. L. Propert (6), Stradanus, W. Strang, G. Vincent, G. H. Wedgwood, L. Wheatley.

ETCHINGS AND ENGRAVINGS (4) by S. Anderson were purchased.

### WOOD ENGRAVINGS

MABEL ROYDS (2). *Given by Mrs. R. H. McClintock, through the National Art-Collections Fund.*

URUSHIBARA after J. McBey. *Given by Mr. Martin Hardie, R.I., R.E.*

ROBERT GIBBINGS (14). *Given by the Artist.*

### LITHOGRAPHS

PEARL BINDER (3). *Given by the Artist.*

H. MATISSE. *Given by Dr. W. A. Propert.*

### POSTERS

86 POSTERS were presented, among the donors being: *The Empire Marketing Board, the Southern Railway, the Underground Railways, the London and North Eastern Railway, the Secretary of the National Savings Committee, the Secretary of the National Council for Animals' Welfare, Messrs. Pratt, Dr. W. A. Propert, Mr. P. James.*

ORIGINAL DESIGNS (2) for posters by H. S. Williamson. *Given by the Underground Railways.*

ORIGINAL DESIGN for a poster by Steven Spurrier. *Given by the Artist.*

FOLDING PEEPSHOW by Barnett Freedman. *Given by Messrs. Shell Mex.*

25 FOREIGN POSTERS were purchased.

### ILLUSTRATION AND BOOK ORNAMENT

DESIGN AND HAND-COLOURED PROOF for book-cover by Paul Nash. *Given by the Artist.*

DESIGNS (4) for book illustration by Paul Nash.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

DESIGN for book-cover by Steven Spurrier.  
*Given by the Artist.*

DRAWINGS (3) for "Punch" by E. Hopkins.  
*Given by Mrs. Everard Hopkins.*

DESIGNS (7) for book illustration by Herbert Cole. *Given by Mrs. Herbert Cole.*

BOOKPLATES (14) by Herbert Cole. *Given by Mrs. Herbert Cole.*

BOOKPLATE by F. Brangwyn, R.A. *Given by Mr. Campbell Dodgson, C.B.E.*

BOOKPLATES (13). *Given by Mrs. Irene D. Andrews.*

HERALDIC DESIGNS (4) by F. Richards. *Given by Mr. G. H. Richards.*

MARLED PAPERS (16). *Given by Mr. E. Zaehnsdorf.*

### ART OF THE THEATRE

K. A. KOROVIN. Designs (2) for costumes in Madame Pavlova's ballets.

S. SPURRIER. Designs (4) for costume.

CARICATURE of Cuzzoni and Farinelli, c. 1734.  
*Given by Mr. A. Laws.*

ENGRAVED SCENE from Ipermnestra, 1658.  
*Given by Mrs. Gabrielle Enthoven.*

E. HILLER. Theatre model. *Given by the Artist.*

N. GONTCHAROVA AND M. LARIONOV. Designs (3) for scenery and costume. *Given by Dr. W. A. Propert.*

### ARCHITECTURE AND TOPOGRAPHY

DRAWING of interior of Santa Sophia, Constantinople, by R. Phené Spiers. *Given by Miss Grace A. Crosby.*

DRAWINGS (2) by J. Coney. *Given by Miss Grace A. Crosby.*

DRAWING of St. Bartholomew's Church, London, by E. Blore. *Given by Miss Grace A. Crosby.*

DRAWINGS (2) of Elizabeth Castle, Jersey, c. 1700. *Given by Mr. J. Maher.*

DRAWINGS by W. F. Miller (2) and C. F. Tomkins. *Given by Mr. H. Stuart Thompson.*

ENGRAVED VIEWS (38) of Rome published by A. Franzetti. *Given by Mrs. M. Neill.*

DRAWING of Fingest Church by W. Alexander.  
*Given by Mr. E. L. Armitage.*

DRAWINGS (38) of architectural details by W. M. Keesey. *Given by the Artist.*

### ENGRAVED ORNAMENT

DESIGNS for engraved ornament by A.B., J. Androuet Ducerceau, Babel, B. Bossi, F. Bracquemond, P. P. Choffard, A. Hirschvogel, J. Ladenspelder, L. F. La Rue, F. J. Morisson, P. L. Parizeau, J. Silber, P. Van der Borcht after G. Romano.

### WALL-PAINTINGS

COPIES (3) of drawings in the British Museum of wall-paintings in Limpenhoe Church, by Mrs. Bardswell. *Given by the Artist.*

### WALL-PAPERS

WALL-PAPERS (3), English, c. 1680 and c. 1845. *Given by the Very Rev. Dr. W. Moore Ede, Dean of Worcester.*

WALL-PAPER, English, c. 1870. *Given by Mrs. O'Brien.*

WALL-PAPER, Chinese. *Given by Lt.-Col. B. T. Ready.*

WALL-PAPERS by Walter Crane (20), Lewis Day (9), G. Walton (9) and H. Sumner (8). *Given by Messrs. Harris and Sons.*

WALL-PAPER, French, c. 1800. *Given by Miss Dorothy C. Falkiner.*

WALL-PAPERS (2). *Given by Mr. A. V. Sugden.*

### STAINED GLASS

COPIES (203) of stained glass by the Rev. J. H. Cardew. *Given by Mr. G. A. Cardew, O.B.E.*

DRAWINGS (4) of stained glass by Mr. A. S. Hartrick.

DRAWING of stained glass at Chartres, by J. Trinick. *Given by the Artist.*

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

### MONUMENTAL BRASSES AND SLABS

RUBBINGS (86) of brasses, etc. *Given by Mrs. Elizabeth H. Wallis.*

RUBBING of brass in Hereford Cathedral.  
*Given by the Very Rev. the Dean of Hereford.*

RUBBINGS (26) of brasses. *Given by Miss K. Sproule.*

RUBBINGS (11) of brasses. *Given by Mr. Mill Stephenson.*

RUBBINGS (2) of brasses. *Given by the Rev. E. G. Benson.*

RUBBINGS (2) of incised slabs. *Given by Miss Grace A. Crosby.*

RUBBINGS (8) of brasses. *Given by Mr. Ralph Griffin.*

RUBBINGS of brass and incised slabs (3).  
*Given by Mr. R. H. Pearson.*

RUBBING of brass inscription. *Given by Mr. G. Reason.*

RUBBINGS (6) of brasses, etc. *Given by Miss C. M. Eve, J.P.*

RUBBINGS (15) of brasses. *Given by Mr. H. C. Andrews.*

RUBBING of brass. *Given by Mr. W. H. Fenton, J.P.*

RUBBING of brass. *Given by Miss M. A. M. Barclay.*

RUBBINGS (14) of heraldic medallions in Kent Churches. *Given by Mr. N. E. Toke.*

RUBBINGS (11) of bell-inscriptions. *Given by Mr. H. B. Walters.*

### DESIGNS FOR MANUFACTURERS

DESIGNS (57) for metalwork, from manufacturer's pattern book, c. 1780.

DESIGNS (52) for embroidery. German, 18th century.

DESIGNS (21) for furniture, etc., by J. M. Hoppenhaupt.

### DRAWINGS AND STUDIES

R. REDGRAVE, R.A. Album of studies. *Given by the family of the Artist.*

F. DODD. *Given by the Artist.*

S. SPURRIER (3). *Given by the Artist.*

C. O. LODGE. *Given by Miss Winifred M. Lodge.*

S. ANDERSON (10). *Given by Mr. Martin Hardie, R.I., R.E.*

MRS. H. ALLINGHAM (19). *Given by Mr. G. G. Allingham.*

FRANCIS HOLL, A.R.A. (3). *Given by Mrs. Ellen S. Holl.*

E. GILL, J. ROBERTSON, J. DE FLEURY and AMELIA, LADY FARNBOROUGH (4). *Given by Mr. Iolo A. Williams.*

W. WELLINGS. *Given by Mr. A. P. Charles.*

H. J. STEWART. *Given by Mr. J. K. Richardson.*

J. PRYDE, and J. B. YEATS. *Given by Dr. W. A. Propert.*

G. JACK (22). *Given by Mrs. George Jack.*

GUERCINO and Anonymous Italian Master.  
*Given by Mr. W. H. Hammond.*

E. INGRAM TAYLOR (35). *Given by Mrs. Ingram Taylor.*

HERBERT COLE (25). *Given by Mrs. Herbert Cole.*

CLIFFORD HALL. *Given by the Artist.*

### SKETCH-BOOKS

HERBERT COLE. *Given by Mrs. Herbert Cole.*

CHARLES S. KEENE. *Given by the Family of Henry E. Keene.*

J. HOLLINS, A.R.A. *Given by Mr. Iolo A. Williams.*

### CHINESE AND JAPANESE ART

KAKEMONO by Yamamoto Kinkoku. *Given by Mr. T. Frederic Wilson.*

JAPANESE PAINTINGS (3). *Given by Miss Cara Copland.*

JAPANESE DRAWINGS (8). *Given by Mr. J. Gordon Dalglish.*

ALBUM OF JAPANESE PRINTS by Kyōsai. *Given by Mr. H. C. Andrews.*

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

### MISCELLANEOUS

VALENTINE, c. 1830. *Given by Miss Barbara Peddie.*

ENGRAVINGS (2) relating to Sir Henry Cole and the early history of the Museum.

ENGRAVINGS, Costume Plates, Caricatures, etc. (40). *Given by Miss D. F. Stern.*

FAN DESIGN, c. 1815. *Given by Lt.-Col. G. W. T. Prowse.*

ENGRAVED PORTRAITS, etc. (74). *Given by Professor E. W. Tristram.*

PORTRAIT OF A LADY by R. H. Giles. *Given by Mr. G. Bennigsen.*

DRAWING by E. K. W. Ryan of an Italian chalice cover. *Given by the Artist.*

## DEPARTMENT OF PAINTINGS

### GOUACHE PAINTING

FAN-PAINTING, "Girls Playing Blind Man's Buff"; French, about 1700. *Given by Mrs. Mabel Berryman.*

### MINIATURES

#### 18th and early 19th centuries

ALBIN ROBERTS BURT (1783-1842). "The Duchess of Oldenburg," 1814. *Given by Dr. S. W. Woodhouse, jun.*

ABRAHAM DANIEL (d. 1803). "Portrait of a Lady." *Given anonymously.*

FRANÇOIS FERRIERE (1752-1839). "Portrait of a Lady." *Given anonymously.*

EDWARD PUGH (d. 1813). "Portrait of a Lady."

SOPHIA SMITH (exhibiting 1766-1804). "Portrait of a Gentleman." *Given anonymously.*

WILLIAM WOOD (1768?-1809). "Portrait of a Lady."

ARTIST UNKNOWN. "Mr. John Lloyd Jones of Rovvington and Maesmawr." *Given by Miss Mary T. Burd.*

#### 19th century (first half)

HENRY COLLEN (fl. 1820-1872). "Captain Octavius Vernon-Harcourt, R.N.;" given by him to his bride Anne H. Danby on their marriage in 1838. *Given by Mrs. Scott-Gatty.*

SIR WILLIAM JOHN NEWTON (1785-1869). "Lady Hood (d. 1904), née Mary Isabella Tibbits," 1838.

#### 20th century

ARTHUR JOSEPH GASKIN (1862-1928). "Miss Joscelyne Verney Gaskin, daughter of the artist, aged 10." Enamel. *Given by Mrs. G. Cave Gaskin.*

## LIBRARY

### ARCHITECTURE

BERLIN: Deutsches Archäologisches Institut [Abteilung Istanbul]. Palmyra. Ergebnisse der Expeditionen von 1902 und 1917. Herausgegeben von T. Wiegand. 2 vols. (15×11). Berlin, 1932.

HAGUE: K. Instituut voor . . . Nederlandsch-Indië. Archæologisch onderzoek, III, ii. ERP, t. van. Beschrijving van Barabudur. Deel 1. . . . Door N. J. Krom. Illus. (15×10). Atlas (Plates 20×11). 's-Gravenhage, 1931.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

CRESWELL, K. A. C., *Capt. Early Muslim architecture*, I. Umayyads, A.D. 622-750. With a contribution on the mosaics of the Dome of the Rock and of the Great Mosque at Damascus, by M. van Berchem. (18×13). Oxford, 1932.

LITHBERG, N. *Schloss Hallwill*, Vols. I, IV and V. 3 vols. (12×9). Stockholm, 1924-30. *Given by the Hallwyl Museum.*

### PAINTING

VALENTINER, W. R. *Rembrandt paintings in America*. 44 pp. (17×13). New York, 1931.

WOLF, G. J. *Verlorene Meisterwerke deutscher Romantiker*. Mit einer Einleitung und beschreibenden Katalog von G. J. W. Herausgegeben mit der Glaspalast-Künstlerhilfe, München. 36 pp. (16×12). München, 1931.

### SCULPTURE

DELBRUECK, R. *Antike Porphyrwerke*. (11×8). Berlin; Leipzig, 1932.

ROME: Pontificio Istituto di Archeologia Cristiana. *Monumenti dell'antichità cristiana*, I. WILPERT, J. I sarcofagi cristiani antichi. Vol. II. Test and album of plates. (19×14). Roma, 1932.

NORTHAMPTON, U.S.A.: Smith College. KENNEDY, C. *Studies in the history and criticism of sculpture*, VII. The unfinished monument by Andrea del Verrocchio to the Cardinal Niccolo Forteguerri at Pistoia. (Photographs by C. K. Critical text by E. Wilder. Documents edited by P. Bacci.) (20×13). Northampton, Mass., 1932.

HABICH, G. *Die deutschen Schaumünzen des XVI. Jahrhunderts*. Herausgegeben . . . im Auftrag des Deutschen Vereins für Kunsthissenschaft, von G. H. I. Teil. *Die deutschen Schaumünzen des XVI. Jahrhunderts, geordnet nach Meistern und Schulen, bearbeitet von G. H.* Vol. II (erste Hälfte). (16×12). München, 1932.

### MANUSCRIPTS

VIENNA: Nationalbibliothek. *Bibliothèque Nationale de Vienne*, manuscrit 2597: René duc d'Anjou. *Livre du cuer d'amours espris*. Texte et miniatures publiés et commentés par O. Smital et E. Winkler. 3 vols. (14×11; 19×13). Vienne, 1927.

ROME: Reale Commissione Vinciana. I manoscritti e i disegni di L. da Vinci. Serie minore, Vol. I. Il codice Forster I nel Victoria and Albert Museum. (11×8). Roma, 1930. *Given by the R. Commissione Vinciana.*

### PRINTS

VIENNA: Gesellschaft für Vervielfältigende Kunst. LEHRS, M. *Geschichte und kritischer Katalog des deutschen, niederländischen und französischen Kupferstichs im XV. Jahrhundert*. Vol. VIII. (Text and plates.) (12×9; 16×12). Wien, 1932.

GODEFROY, L. *L'œuvre de Adriaen van Ostade*. (13×10). Paris, 1930.

WUERTH, L. A. *Catalogue of the lithographs of Joseph Pennell*. (12×8). Boston, 1921.

### CERAMICS

HSIANG YÜAN-PIEN. *Noted porcelains of successive dynasties, with comments and illustrations*. . . . Revised and annotated by Kuo Pao Ch'ang and J. C. Ferguson. [Also in Chinese.] (16×11). Peiping, 1931. *Given by Sir P. V. D. E. David, Bart.*

STOCKHOLM: Hallwylska Samlingen. *Beskrivande förteckning*. Grupperna XLV, XLVI. (Ler och stengods. Fajans m.m.) 2 vols. XLVII. (Porslin Europa.) 4 vols. 8vo. 1931. *Given by the Hallwyl Museum.*

HAYDEN, A. *Old English porcelain: the Lady Ludlow collection*. Described by A.H. With an introduction by W. L. Perkins. (16×11). London, 1932.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

### JAPANESE ART

TOKYO: Imperial Museum. A history of the Japanese arts. Translated by Y. Takenobu and K. Kawakami from the Japanese original. Compiled by the Imperial Museum under control of Baron R. Kuki. 3 vols. (19×13). Tokio, 1899-1914. *Given by Mr. James Blair.*

TOKUGAWA FAMILY. Kishū Tokugawa kazōhin tenkwan mokuroku. [Catalogue of an exhibition of objects in possession of the Kishū Tokugawa family.] (12×9). Tōkiō (privately printed), 1927. *Given by the Marquis Tokugawa Raitei.*

MOSLÉ, A. G. Japanese works of art. The Moslé collection. Descriptive catalogue to be used in connection with the illustrations of "Japanese works of art," selected from the Moslé collection, Portfolio 1. Vol. 1. (11×8), Leipzig, 1932. [Supplement to Vol. 1. Also in Japanese.] 1932.

### MISCELLANEOUS

FROISSART, J. Froissarts cronycles. Translated out of the French by Sir John Bourchier, Lord Berners. 2 vols in 8. (10×7). Oxford (Shakespeare Head Press, Stratford, printed), 1927-28.

STIX, A. Beschreibender Katalog der Handzeichnungen in der graphischen Sammlung Albertina, III. STIX, A. and FROELICH-BUM, L. Die Zeichnungen der toskanischen, umbrischen und römischen Schulen. (13×9). Wien, 1932.

WITTE, F. Tausend Jahre deutscher Kunst am Rhein. Die Denkmäler der Plastik und des Kunstgewerbes auf der Jahrtausend-Ausstellung in Köln. 4 vols. 376 plates. (14×10). Berlin, 1932.

FAVA, D. Tesori delle biblioteche d'Italia. A cura del Prof. D. F. 1. Emilia e Romagna. (15×11). Milano, 1932.

PEIRCE, H. L'art byzantin. . . . Planches décrites et commentées. [By] H.P., et R. Tyler. Vol. 1. (13×10). Paris, 1932.

GARDILANNE, G. DE. The national 'costumes of Holland. Fifty studies reproduced by lithography in full colours from the originals of G. de G., and E. W. Moffatt. With an introduction and explanatory letterpress by A. Oakes. (15×11). London, 1932.

Other donors to the Library collection of books and photographs included:—*Dott. A. Alisi di Castelvarco; Anderson Green & Co. Ltd; Comm. Dr. G. Ballardini; Major H. D. Barnes, O.B.E., F.S.A.; Mr. F. A. Bather, D.Sc., F.R.S.; Mr. James Blair, Monsieur Benaki; Mr. E. A. Bennett; Dr. T. Borenius; Miss Cannon; Miss A. P. Carter; Sir Herbert Cook, Bart.; Major H. C. Corlette; Capt. K. A. C. Cresswell; T. Crowther & Son; Mr. E. J. Dent; MM. Desclée de Brouwer & Cie.; Mr. Henry Dobinson; Mr. G. Dodgson, C.B.E.; Mr. J. C. Ferguson; Dame Katherine Furse; Mr. S. Gaselee, C.B.E.; Mrs. G. C. Gaskin; MM. Gumuchian & Cie.; Dr. W. L. Hildburgh; Miss Mary S. Holgate; Mr. G. D. Hornblower, O.B.E.; the late Mr. E. J. Horniman; Mrs. Horniman; Dr. V. Juaristi; Herr M. Jungfleisch; Dr. Thor B. Kielland; Mr. Cecil King; Mr. Joseph King; Mr. A. C. Klahre; Mr. A. P. Laurie; Mr. Immanuel Löw; Mr. T. J. Mackrill; Miss A. F. Mans; Miss M. L. McLennan; Mr. E. Marshall; Mr. J. E. Maryon-Daulby; Mr. Tsumeo Matsudaira, G.C.V.O.; Mr. Shintaro Matsu-moto; Mr. Alfred Meigh; Rev. E. D. O'Connor; Mr. F. T. Penson; Mr. P. A. S. Phillips; Heer Jan Poortenaar; Dr. W. A. Propert; Mr. J. W. Rattray; Pfarrer Reinartz; Mr. E. J. Reynolds; Mr. W. Roberts; Mr. R. J. Robertson; Major G. O. Sandys; Mr. P. Morton Shand, Mr. Gösta Stenman; Mrs. A. Stern; Mr. J. A. R. Stevenson; Mr. J. H. Stevenson, M.B.E.; Mr. Robt. E. Stiles; Dr. K. Stork; Major William Tapp, M.C.; Mr. H. Stuart Thompson; Miss Irene Thorp; Mr. P. G. Trendell; Mr. G. de Vianna-Kelsch; Prof. Dr. W. Vöge; Mr. R. A. Walker; Mrs. Wallis; Mrs. C. J. Watson, R.E.; Miss Westmacott; Prof. Yukio Yashiro.*

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

As before, many British and foreign museums, societies, institutions and government departments, have sent to the library, as gifts, or on exchange account, copies of their publications, including the *Archæological Survey of India*; the Trustees of the British Museum; Burlington Fine Arts Club; Dulwich College; *École Française de Rome*; Hispanic Society of America, New York; Director of Archæology, H. S. H., the Nizam's Govern-

ment, Hyderabad; Irish Free State; Government General Museum of Chosen, Keijo; Mysore Archæological Department; National Gallery, Millbank; Society of Scribes and Illuminators; Technological Museum, Sydney.

Catalogues of exhibitions, especially of those held in London, have also been generously given by the authorities, proprietors of galleries, and societies concerned.

## DEPARTMENT OF METALWORK

**PAIR OF BED-POSTS.** Brass. Made for the Great Exhibition of 1851. *Given by Mr. F. C. Hunter.*

**BUTTON.** Silver, set with crystals. English, 18th century. *Given by Mr. S. Pace.*

**TWO CLOCKS.** Wrought iron. German, 16th century.

**PUZZLE PADLOCK AND KEY.** Steel. German, 17th century. *All given by Mr. W. E. Miller, F.S.A.*

**SWEETMEAT-DISH.** Silver. By Omar Ramsden, 1925-6. *Given by H.M. Queen Mary.*

**LID OF A JUG.** Enamelled gold. Hungarian, 1642.

**FRUIT-DISH.** Silver, pierced and embossed. London, 1618-19.

**SPOON.** Silver. London, 1655-6. *Both bequeathed by Miss Ada Micklethwaite.*

**LAMP-STANDARD.** Wrought iron. English, 18th century.

**COMMUNION CUP.** Pewter. English, dated 1617. *Given by Dr. Constant Ponder.*

**WATCH AND CHATELAINE.** Gold, set with topazes. French, 18th century. *Bequeathed by Mrs. Hornby Lewis.*

**FOUR KEYS.** Steel. English, 18th century.

**DOUBLE HINGE.** Wrought iron. English, late 17th century. *Given by Mr. J. H. Nasmyth.*

**FIVE WATCH-DIALS.** Gold and silver. Engraved by Thomas Batting, about 1880. *Given by his daughter, Miss Emily Batting.*

**SEAL-MATRIX OF ROTHELEY.** Silver. English, 17th century. *Given by Mrs. E. B. Nevinson.*

**GROUP OF SONS FROM THE FAYREY BRASS.** *Given by Mr. O. J. Charlton.*

**PAIR OF SHEARS IN CASE.** Steel, with mother-o'-pearl mounts. *Given by H.R.H. Princess Louise, Duchess of Argyll.*

**LANTERN CLOCK.** Brass. By William Goodwin of Stowmarket. Late 17th century. *Given by Mr. Charles Lamb, in memory of his parents.*

**LID OF A WARMING-PAN.** Engraved brass. English, dated 1630. *Given by Mrs. A. Baynes.*

**HINGE-BAND.** Iron. German, 18th century.

**THREE HINGES.** Wrought iron. German, 17th century.

**CANDLESTICK.** Wrought iron. German, 16th century.

**DISH-RING.** Brass. German, 15th century. *All given by Dr. W. L. Hildburgh, F.S.A.*

**LATCH.** Wrought iron. English, second half of 17th century. *Given by Messrs. Greene, King & Sons.*

**FIFTY WATCH-COCKS.** Brass. English, 18th and 19th centuries. *Given by Mr. C. D. Rotch through the National Art-Collections Fund.*

**VASE.** Silver. London, 1853-4. *Given by Sir Paul Makins, Bart.*

**PIPE** with cloisonné enamel ends. Japanese, modern. *Given by Mr. H. L. Drew.*

**DAGGER-BLADE** in wood sheath. By Suishinshi Masahide.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

KODZUKA. Shibuichi. By Sano Naoteru.  
*Both given by Mr. W. von Kamecke.*

DUCK ON INVERTED LOTUS-LEAF. Bronze.  
Chinese, 17th or 18th century. *Given by  
Mr. John Langford Smith.*

FOUR BRONZES. Japanese, 18th century.  
*Given from the collection of the late Charles M.  
Major by his family.*

PILLAR CLOCK in red-lacquer case. Japanese,  
about 1860. *Given by Mr. W. E. Miller,  
F.S.A.*

TSUBA. Copper, engraved. By Sōun.  
BRASSART. Steel, embossed. By Miōchin  
Muneaki. Japanese, dated 1716.  
PAIR OF UNDRESS ARMOUR-SLEEVES. Japanese.  
PAIR OF UNDRESS GREAVES. Japanese. *All  
given by Mr. A. J. Koop.*

ORNAMENT. Bronze. Ancient Chinese.  
BUCKLE. Bronze-gilt. Ancient Chinese. *Both  
given by Mr. and Mrs. J. G. Manley.*

TEN TSUBA, chiefly iron. *Given by Mr. P. G.  
Konody.*

## DEPARTMENT OF TEXTILES

### CARPETS

TENT BAND, Sumaq weaving. Caucasian;  
19th century. *Given by Mrs. Stern.*

### COSTUMES AND ACCESSORIES

APRON, embroidered silk. English; mid.-18th  
century. *Given by Miss Laura Schomberg.*

CAP, silk on satin. Swedish; about 1800.  
*Given by Miss Gerda Boethius.*

CAPE, woollen cloth. English; 1895-1900.  
*Given by Mrs. J. Hodgson.*

CAPE AND HAT, velvet. English; 1893-6.  
*Given by Miss E. J. Macbean.*

CHILD'S CAP, crochet. English; early 19th  
century. *Given by Mr. B. S. Long.*

CHILD'S CAP, embroidered cambric. English;  
early 19th century. *Given by Dr. Lina M.  
Potter.*

CHILD'S FROCK, silk. English; about 1830.  
*Given by Miss Burke Wood.*

CHILD'S VEST, knitted wool. English; 17th  
century. *Given by Miss Joan Parkes.*

DRESS, afternoon, silk. English; about 1895.  
*Given by Mr. F. Gowan.*

DRESS, afternoon, embroidered net. English;  
about 1908. *Given by General and Miss Dallas.*

DRESS, evening, satin and velvet. English;  
about 1896. *Given by Miss E. J. Macbean.*

DRESS, evening, silk. English; 1895-1900.  
*Given by Mrs. J. Hodgson.*

DRESS, evening, satin and velvet. English;  
about 1912. *Given by Mrs. Moreton.*

DRESS, evening, machine lace. English; about  
1922. *Given by General and Miss Dallas.*

DRESSING GOWN, silk patchwork. English;  
late 19th century. *Given by Miss Crossfield.*

HANDKERCHIEF, appliquéd on net. English;  
about 1845. *Given by the Misses Wallis.*

HAT, straw (girl's). English; about 1905.  
*Given by Mrs. Moreton.*

KERCHIEF BORDER, embroidered silk. English;  
18th century. *Given by Mrs. Wilfrid Allen.*

LANYARDS (3), knotted cord. English; 1931.  
*Given by Dame Katharine Furse.*

MAN'S COSTUME; morning and evening dress,  
and opera hat. French; late 19th century.  
*Given by Mrs. Frederic Ferraboschi.*

MAN'S SHIRT, linen. English; dated 1844.  
*Given by Miss Beckford.*

MITTENS, silk on leather. Swedish, 19th  
century. *Given by Miss Gerda Boethius.*

PATTERNS, PAIR OF. English; late 18th century  
*Given by Miss Shipley.*

RING, hair. English; 19th century. *Given by  
Dr. W. L. Hildburgh, F.S.A.*

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

SLEEVE TRIMMINGS, cotton. English; 19th century. *Given by the Misses Wallis.*

SHAWL, knitted wool. Russian; 19th century. *Given by Miss M. Martin.*

### EMBROIDERIES, ENGLISH

STOOL COVER, wool on black woollen cloth. Mid.-19th century. *Given by Mrs. W. Holdsworth.*

### EMBROIDERIES, EUROPEAN

KERCHIEFS (2), silk on cotton. Swedish; late 18th century. *Given by Miss Gerda Boethius.*

SLEEVE, silk on cotton. S. Serbian or Macedonian; 19th century. *Given by Sir Arthur Evans.*

### LACE

SHAWL, embroidered net. English; late 19th century. *Given by Mrs. Gilbert Scott.*

### PRINTED FABRICS, ENGLISH

CHINTZ. About 1830. *Given by Mrs. H. W. Moberly.*

MUSLIN. About 1830. *Given by Miss Edith Lord.*

### PRINTED FABRICS, EUROPEAN

COTTON AND LINEN, quilted. ?Dutch; 18th century. *Given by Mrs. Henry P. Binney.*

### WOVEN FABRICS, BRITISH

NAPKIN, linen damask. Scotch; dated 1762. *Given by General and Miss Dallas.*

POPLIN, brocaded. Irish; mid.-19th century. *Given by Miss J. Cunningham.*

RIBBON, silk, brocaded. English, Coventry; mid.-19th century. *Given by Mr. W. L. Perkins.*

TABLE-CLOTH, linen damask. North Irish; late 19th century. *Given by Miss G. Price.*

TABLE-CLOTH, linen damask. Scotch; about 1843. *Given by General and Miss Dallas.*

TISSUE, silk. English, Spitalfields; first half 19th century. *Given by Miss Lancaster Lucas.*

TISSUE, silk, brocaded. English, Spitalfields; 18th century. *Given by Miss M. P. Perry.*

### WOVEN FABRICS, EUROPEAN

COVER, woven and embroidered in wool and cotton. ?Caucasian; 19th century. *Given by Mrs. C. S. Phillipson.*

LINEN DAMASK. German; early 18th century. *Given by Miss Anne Pitcairn.*

TISSUE, wool and linen, part of a chasuble. Italian; 16th century. *Given by Monsieur H. Hassan.*

VELVET. Dutch, Utrecht; 17th century. *Given by Mr. Louis Clarke.*

## DEPARTMENT OF WOODWORK

### ENGLISH

NEWEL POST of carved oak. First half of the 17th century. Said to have come from the Palace of Whitehall.

BALUSTER of carved wood, originally painted and gilt. Late 17th century. *Both given by Professor A. E. Richardson, F.S.A.*

ALCOVE of carved pinewood, with painted decoration, forming part of the panelling of a room. Early 18th century. *Given by the South Metropolitan Gas Company.*

SCREEN, of mahogany, with panel of cut paper work. Middle of the 18th century. *Given by Mrs. Vanda Howden.*

DOORWAY of carved pinewood.

CHIMNEYPIECE of carved pinewood. Middle of the 18th century. *Both given by Colonel W. E. Clark, C.M.G., D.S.O.*

BRACKET of carved and gilt wood. About 1700.

HANGING SHELVES of carved mahogany. Middle of the 18th century.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

### CONTINENTAL, ETC.

INTERNAL PORCH. Carved oak. Flemish. Dated 1620. *Given by Miss R. Jex-Blake.*

LINEN PRESS, carved mahogany and rosewood. Dutch; late 17th century. *Given by Lady Jane Lindsay.*

CLOCK OF PAINTED WOOD (the mechanism entirely of wood). Swiss; 17th century. *Given by Mr. W. E. Miller, F.S.A.*

PANEL of Papier-mâché. Modern Persian. *Given by Professor P. E. Newberry.*

## INDIAN SECTION

### METALWORK

H.E.I.C. SWORD OF HONOUR and Sheath. Deccan; late 18th century. *Given by Baron W. von Kamecke.*

THE GODDESS LHAMO. Gilt and tinted bronze. Nepal; 18th century. *Given by Mr. A. Hoe.*

SILVER JEWELLERY (16 pieces). Gujarat; 19th century. *Given by Mrs. Byrne.*

ANGLICAN BISHOP'S PECTORAL CROSS, gold and rubies. Burma; 1870. *Given by Lady C. Arbutnott, M.B.E., J.P.*

GONG, incised brass. Ladakh; 19th century. *Given by Mr. W. H. Sampson.*

### WOODWORK

TWO TEAK PILLARS, replicas of 18th century Palace pillars at Kandy. Ceylon; early 20th century. *Given by Sir Everard im Thurn, K.C.M.G., K.B.E., G.B.*

### LACQUERWORK

BOWL AND STAND, lacquered canework. Burma (Pagan); late 19th century. *Given by Mr. B. W. Kissan (through the National Art-Collections Fund).*

### MISCELLANEOUS

COLLECTION of 44 metal images, temple-pictures, and votive clay tablets from E. Tibet; mainly 19th century. *The final instalment of the J. L. Smith Bequest, of which the first part was noticed in the 1929 Annual Review.*

FIVE ANCIENT INCISED STONE SEALS, from Jellalabad, Afghanistan. *Given by Major Sir Bartle C. A. Frere, Bart., D.S.O.*

## DEPARTMENT OF CIRCULATION

### CERAMICS AND GLASS

TILE. Earthenware painted in colours, by W. de Morgan. English; late 19th century. *Given by Mr. P. G. Trendell.*

VASE. Stoneware covered with an olive glaze. Corean; 16th or 17th century.

BOTTLE. Stoneware painted in underglaze blue. Corean; 16th or 17th century. *Both given by Mr. W. M. Tapp, L.L.D.*

BOTTLE. Stoneware covered with a green ("celadon") glaze. Corean; Korai dynasty (924-1392). *Given by Miss M. Seaton.*

VASE. Porcelain painted in underglaze blue. Chinese; about 14th century.

VASE. Earthenware decorated with coloured glazes. Chinese; Ming dynasty (1368-1643).

BOWL. Earthenware painted in black under a turquoise-blue glaze. Persian; 13th century.

FIGURE, "The Bride." Glazed porcelain ("blanc-de-chine") by A. Malinowski, made at the Royal Copenhagen Porcelain Works. Danish; 1931.

SWEETMEAT GLASS. Lead metal, Bell bowl, "Silesian" stem. English; about 1730-1740.

PLATES (2). Glass with engraved decoration by J. E. Bang, made at the Holmegaard factory, Denmark. Danish; 1931.

BOWL. Glass engraved with a design of running deer by R. Süssmuth. Made at Penzig-in-Schelsien, S. Germany. German; modern.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

### PRINTS AND DRAWINGS

ETCHINGS. "The Tramp," "Going Home," and "Street Scene," by L. Wheatley; "In the Gallery" by E. F. Powell.

WOODCUT. Street Scene, by A. M. Andrews. *All given by Mr. T. F. Wilson.*

PRINTS (19), by George Baxter (1804-1867). *Bequeathed by Mr. F. W. Baxter.*

DRAWING, "Creole Girl." Pencil study by G. J. Coates (1870?-1930). *Given by Mrs. D. M. Coates.*

FLOWER STUDIES (2). Pencil, by W. R. Lethaby (1857-1931). *Given by Miss G. Crosby.*

WATER-COLOUR DRAWING, "Lambs in Fold." By H. M. George.

### METALWORK

KEYS (12). Pierced steel. English; early 18th century.

### TEXTILES

#### Embroideries

BRACES. Silk net embroidered in coloured silks. English; about 1840. *Given by Mrs. Bare.*

SAMPLER. Canvas embroidered in coloured silks. English; first half of 19th century.

PANEL. Canvas embroidered in coloured wools. English; third quarter of 19th century. *Both given by Mr. P. G. Trendell.*

PANEL. Silk damask embroidered in coloured silks, with a design of peaches and pheasants. On the peaches are embroidered characters indicating a wish for success in the public examinations. Chinese; early 19th century. *Given by Miss C. Copland.*

BED CURTAIN (part of). Linen embroidered in coloured silks. Greek Islands (Cos); 18th century. *Bequeathed by Mrs. E. C. Reynolds.*

APRON. Silk embroidered in coloured silks. English; early 18th century. Acquired by exchange with the Usher Art Gallery, Lincoln.

VALANCE (part of). Canvas embroidered in coloured silks. French; early 17th century.

#### Woven Fabrics

PANEL. Silk velvet. Dutch (Utrecht); 17th century. *Given by Mr. Louis Clarke.*

TISSUES (42). Woven in silk and metal thread, Italian, Spanish and French, 16th to 18th centuries. *Given by Professor G. H. F. Nuttall, D.Sc., F.R.S.*

BAG. Woven in coloured silks in a tablet loom by the donor, gilt-metal mount.

BANDS (2). Woven in coloured wools in a tablet loom by the donor. *All given by Mrs. F. Dugdale.*

TISSUES (17). Woven in coloured wools by the donors. *Given by the Leicester College of Arts and Crafts.*

#### Printed and Painted Fabrics

PANEL. Silk, painted in colours. Chinese; late 18th century.

PANELS (2). Cotton printed in colours. Indian; late 18th century. *All given by Mr. K. de B. Codrington.*

PRINTED LINEN. "Omega" fabric designed by Vanessa Bell. English; first quarter of 20th century. *Given by Miss M. Hogarth.*

PRINTED COTTON. Designed and printed by the donors in 1931. *Given by Miss P. Barron and Miss D. Larcher.*

### WOODWORK

PANELS (2). Carved walnut. French; period of Louis XV (1710-1774). *Given by Mr. H. Clifford Smith, F.S.A.*

GROUP. "Mary fainting at the foot of the Cross, supported by St. John and Mary Magdalene." Carved oak. Flemish (Antwerp); early 16th century.

## LOANS

### ARCHITECTURE AND SCULPTURE

MR. GEORGE EUMORFOPOULOS lent a colossal Buddha Image in white marble which was found at Ch'-ü-yang, Chihli (Hopei) province, China. This unique work belongs to the Sung Dynasty (960-1280 A.D.) or earlier.

Mr. Royall Tyler lent a limestone capital carved with the story of the Sacrifice of Isaac, French work of the 12th century, which had previously been exhibited in the French Exhibition at the Royal Academy.

Mr. R. A. Harari added a number of exceedingly interesting Egyptian rock crystal carvings of the 10th-11th century to the collections already on loan from him to the Museum.

### DEPARTMENT OF CERAMICS

Mrs. Robbins lent a group of modern porcelain figures by the celebrated modeller Paul Scheurich of Meissen. Mr. Bernard Middleditch lent a collection of late 18th-century figures by Neale, Sir Gilbert Mellor an opaque white Bristol finger-bowl signed and dated "P.F. 1764," and Mrs. Vanda Howden a large 18th-century Höchst group of a lady at her toilette and two Fulda figures of musicians. Mr. Frank Brangwyn lent a 14th-century earthenware bowl from Fostat, Mr. Ridout two interesting maiolica dishes of the 16th and 17th century respectively. The Warden and Fellows of New College, Oxford, lent some examples of late 14th-century glass from the college chapel which is undergoing repair.

### DEPARTMENT OF PAINTINGS

Mr. and Mrs. Esmond Morse lent a small Indian ink wash drawing by William Blake (1757-1827), called *Space of Sea with a Rainbow*; the scene is entirely devoid of figures or signs of human activities. On the back is a pencil drawing of a seated figure of a stout man with an elephant's trunk and small tusks; on his left foot stands a small figure of a similar nature. The drawing has been supposed to be a "symbolical portrait" of John Varley.

Mr. and Mrs. Morse also lent a water-colour view of *Norwich Market Place*, painted by John Sell Cotman (1782-1842) in 1807 at the age of 25. It formerly belonged to Bernard Barton, the Quaker poet and friend of Charles Lamb.

Mrs. C. G. Nettlefold lent six water-colour drawings by David Cox (1783-1859) and one by Peter de Wint (1784-1849). Among those by Cox is *The Hayfield*, a large drawing (23½ in. x 33½ in.) which fetched £2,950 at the Quilter sale in 1875.

## LOANS

Mrs. J. W. Mackail lent a wall-painting of a peacock, painted by her father, Sir Edward Burne-Jones, Bart. (1833-1898), in July 1891, on the wall of a nursery in his house at Rottingdean for his grand-daughter, now Angela Thirkell.

## DEPARTMENT OF TEXTILES

Sir William Burrell added two more tapestries to those previously lent to the Museum, a late 16th-century hanging with the arms of Robert Dudley, Earl of Leicester, and a dorsal representing the Deposition from the Cross, which some authorities consider German work of the 15th century. Mrs. R. C. Hargreaves lent a Chinese mandarin's robe with the five-clawed dragon in the imperial yellow. Miss Bower and her brothers, Messrs. C. and G. Bower, lent a fine specimen of a needlework casket dated 1668, finely embroidered with stump work. Another embroidered casket of the mid-17th century was lent by Baroness von Bissing, in which the needlework decoration is covered over completely with sheets of talc. Mrs. Vanda Howden lent a splendid mirror with a gilt frame enclosing panels of stump work which dates from the period of Charles II.

## DEPARTMENT OF WOODWORK

An oak desk, lent by Lady Gomme, is carved with geometrical patterns and the arms of the Commonwealth as borne by Richard Cromwell, and dated 1659. A pair of carved mahogany chairs of about 1760, with serpentine top rails, openwork splats and cabriole legs ending in claw-and-ball feet, was lent by Mr. R. G. Carruthers; and Mrs. R. J. Collins lent a pair of small mahogany commodes of about the same date, with ornate brass handles and finely carved stands.

A Litany desk of carved oak, inlaid with the Instruments of the Passion, from the destroyed church of St. Andrew's, Wells Street, was lent by the Ecclesiastical Commissioners. It is dated 1867 and is a good specimen of woodwork in the style of the Gothic Revival.

## INDIAN SECTION

Captain E. W. Fletcher lent a complete outfit of ritual garments of carved bone made in the 20th century, probably at Lhasa in Tibet, for the use of the presiding Lama at the annual monastic dance called "The Black Hat Dance"; and a Bhutanese nobleman's Sword, silver scabbard and embroidered sword-belt, made at Punaka, Bhutan, in 1931.

## APPENDIX A

### REPORT ON THE MUSEUM FOR THE YEAR 1932

**O**WING to the continued need for economy in national expenditure the curtailed hours of opening, *i.e.*, 10 a.m. to 6 p.m. on every weekday, 2.30 to 6 p.m. on Sundays, obtained throughout the year.

Rearrangements of some importance were effected in the Department of Architecture and Sculpture, and the Department of Ceramics. In the former, sculpture other than Italian was rearranged on the lower ground floor in Rooms 8-10, so that greater prominence is now given to English sculpture, which occupies the whole of Room 10. Considerable alterations were also begun with a view to relieving congestion on the top floor of the Ceramic Galleries, affecting particularly Rooms 133 to 138. The reorganisation of Rooms 140, 142, and 143 is now complete.

There were, as usual, a number of special exhibitions during the year. In January there were exhibitions of water-colour drawings by Rowlandson from the generous bequest of Captain Desmond Coke, and of drawings and prints from the Hans Velten bequest. These were followed in February by an exhibition of the G. H. Ramsbottom bequest of arms and armour. The usual exhibition arranged under the auspices of the Civil Service Arts Council was held from March 14th to 28th. During the Summer and Autumn two exhibitions, organised with the help of outside bodies, attracted much attention. An exhibition of Modern Embroidery arranged by the British Institute of Industrial Art was opened during July, and this was followed, in October, by the exhibition of English Illustrated Children's Books, which was organised in collaboration with the National Book Council. The latter exhibition was one of the most popular temporary exhibitions held in the Museum. It was opened by H.R.H. the Princess Royal on October 14th, and closed on 12th November, during which period it is estimated that at least 30,000 (and probably a great many more) visitors were admitted to the North Court. An historical collection of children's books up to the 20th century taken from the Museum's own collection, with the addition of examples generously lent by a few private owners, was supplemented by a selection of modern children's books printed since the war, which were contributed by publishers. The modern books were not shown in cases and could, therefore, be examined by visitors to the exhibition. In November the usual exhibition of works shown by the Royal College of Art Sketch Club was held in the North Court, and an exhibition of examples of Baxter prints, taken from a collection bequeathed by Francis William Baxter, great-nephew of George Baxter, was shown in the

## APPENDIX A

Galleries of the Department of Engraving, Illustration and Design. This was followed on December 8th by an exhibition of Playbills and Prints from the Gabrielle Enthoven collection commemorating the Bi-Centenary of Covent Garden Theatre.

In the Indian Section an exhibition of Sculpture and of Mogul and Modern Indian Paintings, and of Thibetan Temple Pictures, was on view from June onwards.

The series of Thursday evening lectures illustrated by lantern slides was continued. Those given during January and February were arranged with special reference to the international exhibition of French Art at the Royal Academy; and a further series given in the Autumn during the period from November 3rd to November 15th dealt chiefly with various aspects of Modern Art. Concerts organised under the auspices of the League of Arts were again given in the Lecture Theatre on Saturday afternoons during the winter, and these were followed by a series of poetry recitals and other entertainments during May.

### PUBLICATIONS AND PHOTOGRAPHS

The following publications were issued during the year:—

#### *Guide*

Notes on Quilting.

#### *Review*

Annual Review, 1931.

#### *List*

List of Accessions to the Department of Engraving, Illustration, and Design, and the Department of Paintings, 1931.

#### *Picture Books*

- P.B.49. English Mediæval Wall Paintings.
- P.B.50. Arms and Armour.
- P.B.51. Corean Pottery.
- P.B.52. Flowers in English Embroidery.

#### *Postcards*

12 new subjects were issued as coloured postcards.

#### *Photographs and Lantern Slides*

4,702 photographs were sold in 1932, as against 5,574 in 1931.

243 lantern slides were sold during the year.

### VISITORS AND STUDENTS

The total number of visitors to the Museum, including the Indian Section, was 806,076; of these 674,868 attended on weekdays and 131,208 came on Sundays. In 1931 the total number was 791,527, of whom 130,356 came on Sundays. There was thus an increase of 14,549 in the total attendance compared with the previous year; the weekly average attendance rose from 15,221

## APPENDIX A

in 1931 to 15,501. The total number of visitors to the Indian Section was 77,787 in 1932, and 95,910 in 1931.

The children's holiday classes, under the guidance of Miss E. M. Spiller, O.B.E., were held as in previous years. The total number of visitors conducted by the Official Guide Lecturers in the daily tours in 1932 was 19,612, and a further 2,841 persons were conducted in special parties, giving a total of 22,453 as against a total of 23,557 in 1931.

### STATEMENT OF THE NUMBER OF VISITORS IN THE YEARS 1932, 1931, AND 1930

Month	Weekdays			Sundays		
	1932	1931	1930	1932	1931	1930
Jan. ..	58,583	53,566	63,822	11,947	10,845	10,823
Feb. ..	47,187	46,319	52,463	10,668	11,620	11,622
March ..	66,600	42,817	56,533	10,564	11,629	13,008
April ..	57,941	75,922	66,160	11,787	10,144	10,713
May ..	59,731	57,537	51,285	10,879	12,296	9,813
June ..	41,296	44,581	50,837	8,093	7,787	9,619
July ..	56,751	58,824	61,909	12,165	9,839	7,633
August ..	68,441	82,428	84,490	7,878	15,094	10,253
Sept. ..	49,306	58,630	57,262	11,664	10,150	11,294
Oct. ..	63,409	49,424	58,376	15,813	9,668	10,162
Nov. ..	55,753	46,794	49,977	12,382	12,590	13,790
Dec. ..	49,870	44,329	45,744	7,368	8,694	10,093
<b>TOTALS ..</b>	<b>674,868</b>	<b>661,171</b>	<b>698,858</b>	<b>131,208</b>	<b>130,356</b>	<b>128,823</b>

The following figures relate to the Museum Library:—

	1932	1931	1930	1929
Number of attendances of readers ..	29,294	34,118	27,416	25,736
Volumes issued .. .. ..	74,758	71,585	83,226	77,491
Boxes or portfolios of photographs issued .. .. ..	2,684	2,543	2,316	3,540

### DEPARTMENT OF CIRCULATION

During the year 1932 loans were issued to 72 Local Museums, 5 Temporary Exhibitions, 239 Art Schools, etc., 404 Secondary Schools, 38 Training Colleges and 37 other institutions. These loans comprised 40,512 works of art, 22,650 lantern slides and 409 books. The corresponding figures for 1931 were 39,015 works of art, 16,528 lantern slides and 487 books. There were 213 Terminal Loans issued in 1932 as against 228 in 1931. New applications for loans to Secondary Schools and Training Colleges numbered 47 as against 36 in 1931.

## APPENDIX B

### REPORT ON THE BETHNAL GREEN MUSEUM

HER MAJESTY THE QUEEN graciously gave, as additions to the Victorian objects exhibited in the galleries, five workboxes in inlaid woods, leather, and lacquered and gilt papier mâché, dating from 1860 to 1870, and a pair of wool-embroidered fans and silk mittens of the middle of the century. Several further contributions were also generously made by Her Majesty to the groups of miniature objects exhibited in the Children's Gallery, including an almost complete dinner service of Staffordshire earthenware, a doll's parasol and fan, and two dolls' hats.

Other Victorian objects acquired during the year comprise a pair of brass bed-posts, the gift of Mr. F. C. Hunter, made for a bed exhibited in the Great Exhibition of 1851; a child's chair of mahogany, upholstered in horsehair, of about 1860, given by Mrs. David Dows; and a circular table of walnut, in date about 1850, thoroughly characteristic of its period. Two late Victorian silk costumes, of about 1894 and 1897, were given by Mr. F. Gowan and Mrs. J. Hodgson respectively.

Several interesting additions have been made to the Children's Gallery other than those mentioned above. An 18th-century oak cabinet, possibly in its day part of the equipment of a dame's school, containing upwards of two hundred slips of wood, labelled with large and small letters and numerals, with racks in which the slips can be arranged to teach children their letters and how to read, was given by Sir R. Leicester Harmsworth. A kakemono by Yamamoto Kinkoku, drawn in Indian ink and tinted, showing a Japanese village school at work, was given by Mr. T. F. Wilson (Plate 31). The little-known artist, Kinkoku, who was a native of the province of Iwami, Japan, appears to have worked in the first half of the 19th century, mostly in the styles of Chinese painting of the Yuan and Ming dynasties. This kakemono is an example of his rare original work. Such a charming representation of the children of another land playing and reading, is naturally an attractive subject to the young people who visit the Museum. A coloured etching and a coloured lithograph, the former, entitled "The Learned Dog," showing a poodle displaying his skill in selecting numbered cards from a circle, and the latter with a family group making shadow pictures on the walls of a room, were given by Miss D. F. Stern. The costumes worn by the figures in both these prints indicate their date as towards the end of the Regency, about 1818 or 1819.



KAKE MONO. A VILLAGE SCHOOL AT WORK. BY  
YAMAMOTO KINKOKU. JAPANESE: FIRST HALF OF  
19TH CENTURY.

GIVEN BY MR. T. F. WILSON.



## APPENDIX B

An ink drawing made by George H. Rose in the spring of 1932, and given to the Museum by the artist through Mr. J. D. Kennedy, shows Miss Elizabeth Coleshill at her hand-loom in Cranbrook Street, Bethnal Green, twisting the warp preparatory to weaving a length of Spitalfields silk. The subject of this drawing is a reminder of the small remains now left of hand-loom silk weaving, which, for two centuries, formed the greatest single industry in East London. A further acquisition this year, the contents of an old shoemaker's shop from Honington, Warwickshire, has its bearing upon the development of a later East London industry, that of boot and shoe making, in the prosecution of which some thousands of people are employed here, both at home and in factories, at the present day. This old shoemaker's shop, which will thus be of local as well as of general interest, falls into the category of folk-lore exhibits, as does the hand-loom for silk weaving which, with its appurtenances, is already displayed in the Museum. The shop had existed in a Tudor cottage in the remote village of Honington, possibly from Tudor or early 17th-century times. Evidence showed that shoe-making was being carried on in the cottage with many of the same materials in 1729, since when it had been in the continuous possession of one family, until the business came to an end with the death of the last owner's father several years back.

Transfers from the Departments of the Victoria and Albert Museum have enabled us to develop and rearrange certain features in the collections during the year. The exhibit of early English porcelain has been enriched in this manner by a small group of beautiful pieces made in the second half of the 18th century, and representing the work of the factories at Bow, Chelsea, Derby, Worcester, Caughley, Liverpool and Lowestoft. To these also has been added a fine porcelain dish, made at Chelsea about 1755, a gift from Mrs. Ethel Harvey. The same transfer process has enabled us to rearrange and improve the exhibits of Chinese and Portuguese embroideries, and modify the collections of furniture. The limits of space prevent large additions being made to the galleries; but no opportunity is missed of enriching the Bethnal Green Museum with finer examples in every branch of its exhibits when such can be spared from the main collections, though the transfer frequently means the withdrawal from exhibition of pieces of lesser importance.

A set of well bound copies of catalogues of the Burlington Fine Art Club exhibitions, dating from 1895 to 1907, was given to the reference library by Mr. Granville Proby, through the kind interest of Mr. Hallam Murray. Several other small groups of useful books on art subjects were also given during the year.

An exhibition of paintings and drawings by members of the Art Club of the Bethnal Green Men's Institute was opened by the Very Rev. W. Foxley Norris, Dean of Westminster, on June 23rd, and remained available to the public for six weeks. Fashion Plates for the years 1850 to 1900, comprising three hundred and fifty coloured lithographs and drawings of the period, were arranged and

## APPENDIX B

exhibited during November and December. In the latter month, a first series of Children's Books, dating from the early 18th century to about 1830, were placed on exhibition. This is to be followed in 1933 by other series, showing the development of the Children's Book during the 19th century.

The interior of the Museum was repainted during the summer and early autumn. There was a considerable fall in the number of ordinary visitors whilst this necessary work was being carried out, since the gallery space available to the public was unavoidably restricted. This has occasioned slightly reduced figures in the total of visitors returned for the year. A special effort was made to avoid serious interference with educational work in the Museum at this time, and only a small number of school arrangements had to be cancelled. As will be seen from the figures which follow, a very substantial increase is recorded in this feature of the Museum's activities.

It has been one of the aims of the Museum during the last ten years to encourage and develop study visits from the schools of east and north-east London, with the view that such visits, wisely made, whilst enriching the school curriculum, would also, in course of time, allow a more considerable percentage of the younger generation to grow to manhood and womanhood with a clearer conception of the purposes for which a Museum exists, and a better knowledge of how to use its collections. In the year 1922, when the reorganisation of the Bethnal Green Museum began, 790 scholars, accompanied by 40 teachers, came on school visits. Since then there has been a gradual and almost continuous growth, until, in 1932, 310 educational visits were made, with a total of 8,111 scholars and 338 teachers. In this last year, moreover, the visits were for the most part carefully organised, with a definite purpose. 4,010 of these scholars, accompanied by 143 teachers, attended lectures provided by the Museum; 3,443 scholars, brought by 159 teachers, came to paint, draw, or model from objects exhibited in the galleries; and the remaining 658 scholars, accompanied by 36 teachers, came on ordinary school visits, not requiring special facilities. The Museum lectures, which attracted the largest class of visit, were on subjects selected by Head Teachers, in view of the requirements of their particular schools, from a limited list supplied to them. Of 123 pre-arranged subjects, 50 were concerned with technique and craftsmanship, 41 with art in relation to history and geography, 17 with appreciation of art, and 15 with methods of using the Museum collections to the best educational advantage. In addition to the above groups, 236 individual scholars came on their own account, during open evenings and Saturdays, to continue their studies in painting and drawing in the galleries.

The total number of visitors during 1932 was 366,918, made up as follows:— Weekdays, 222,178; evenings, 23,153; Sundays, 121,587. The total figures for 1931 were 368,809, so this year shows a reduction of 1,891. This slight decline is more than accounted for by the fewer visitors during the months of August and September, whilst the galleries were being repainted.



